Methodology of Ancient Indian Sciences

Prof. W. K. Lele

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CHAUKHAMBA SURBHARATI PRAKASHAN
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METHODOLOGY
OF
ANCIENT INDIAN SCIENCES

The Doctrine of the Tantrayuktis

Prof. W.K. Lele

पुस्तकालय
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गुरुकुल कांगडी विश्वविद्यालय

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CHAUKHAMBA SURBHARATI PRAKASHAN
VARANASI

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PREFACE

My book entitled **'The Doctrine of the Tantrayukti-s'** was published by the Chaukhamba Surabharati Prakashan of Varanasi way back in 1981. It was very well received by the scholars and approvingly reviewed in the following journals in different languages:

(i) Bulletin of the School of Oriental and African Studies, University of London, Vol. XLV Part 2, 1982 (in English).

(ii) The Adyar Library Bulletin, Chennai, Vol. 46, 1982 (in English),

(iii) Ganganath Jha Kendriya Sanskrit Vidyapeetha Journal, Vol. XXXVIII and XXXIX, Jan 1982-Dec 1983 (in Sanskrit):

(iv) Jīvana-Vikāsa, a monthly periodical of the Ramakrishna Matha, Nagpur, May 1982 (in Marathi) and

(v) Ṛtam of the Akhil Bharatiya Sanskrit Parishad, Lucknow, Vols. XVI-XVIII, Jan 1984-July 1986 (in English).

On reading the reviews I felt amply rewarded.

As I had developed immense interest in the methodology of composition and exposition of ancient Indian scientific works, I kept on studying the books on the subject that came my way ever since 1981 and took down profuse notes. While I was seriously thinking of converting my notes into a book in Marathi, I received, jusy by coincidence, a letter from the abovenamed publishers saying that they were interested in bringing out a revised edition of my aforesaid book. I thankfully accepted their offer and immediately set out to prepare the revised edition. I am pleased to offer it to the readers today.

The book previously published confined to the consideration of thirty-nine tantrayuktis, but the book now before the readers elaborately discusses, with illustrations, the other four concepts, namely, fifteen व्याख्याs, seven कल्पनाs, twenty आश्रयs and seventeen ताच्छील्यs over and above the thirty-nine तन्त्रयुक्तिs. Besides, the present book deals with as many as eighteen sundry devices found out by the present author. A tantrayukti-based analysis of वात्स्यायन's कामसूत्रम्, a work on a social science, has been appended to the third chapter of the present book which goes to show that the methodology under consideration is applicable to all scientific works irrespective of their subject matters. The fifth chapter subjects Vāmana's Kāvyālaṅkārasūtrāṇi, a Sanskrit work on Indian poetics, to an analysis in the light of the तन्त्रदोष as defined and discussed by अरुणदत्त, a commentator of वाग्भट. Similarly, the तन्त्रगुणs in Vāmana's said work have been laid out at length in the sixth chapter by reference to their enumeration by चरक. These two chapters demonstrate how to examine the faults and appreciate the merits of a theoretico-scientific work. The conclusions drawn from the discussions contained in the first six chapters are presented in the seventh chapter. Index 1 and Index 2 follow the seventh chapter.

From the above outline it will be clear that the present book has a good number of features which the original book mentioned at the beginning of this preface did not possess. In view of this, the present book can, in all fairness, be said to be almost a new book on the subject.

I am grateful to the Chaukhamba Surabharati Prakashan, Varanasi for accepting this book for publication and bringing it out meticulously.

I hope the present book will receive the same active patronage from the readers as my previous one did.

W.K.Lele

A1/2, Sarvatra Society,
Paud Road, Kothrud,
Pune-411038 (India)
Tel. No. (9520) 25446545.

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ABBREVIATIONS

Authors and titles quite frequently referred to in the present book are abbreviated as under:

ABI : आयुर्वेद का बृहत् इतिहास (in Hindi)—अत्रिदेव विद्यालङ्कार
ADV : ध्वन्यालोक—आनन्दवर्धन
AIC : Ancient Indian Chronology—P.C. Sengupta
BKR : काव्यालङ्कारः—भामह
CEP : Commemorative Essays presented to Prof K.B. Pathak, (ed.—) S.K. Aiyangar
CK : चरक
CKSI : चरकसंहिता Part I
CKSII : चरकसंहिता Part II
DDR : दशरूपकम्—धनञ्जय
DKN : काव्यलक्षणम्—दण्डिन्
DPS : Some Problems of Sanskrit Poetics—S.K.De
DSA : Sanskrit Poetics as a Study of Aesthetics—S.K.De
DSPI : History of Sanskrit Poetics Vol.I—S.K.De
DSPII : History of Sanskrit Poetics Vol.II—S.K.De
EIS : Essentials of Indian Statecraft—T.N.Ramaswamy
GNY : न्यायदर्शनम्—गौतम
GSP : सर्वतन्त्रसिद्धान्तपदार्थलक्षणसङ्ग्रहः—भिक्षुगौरीशङ्कर
GSR : सूक्तिरत्नावली—गुलाबराव महाराज
HKN : काव्यानुशासनम्—हेमचन्द्र
IKP : India as Known to Pāṇini—V.S. Agrawala
KAS : अलङ्कारशेखर—केशवमिश्र
KLV : क्षेमेन्द्रलघुकाव्यसंग्रहः (ed.—) Aryendra Sharma and others
KT : कौटल्य
KTA : कौटलीयार्थशास्त्रम् (ed.—) N.S. Venkatanath Acharya
KVJ : वक्रोक्तिजीवितम्—कुन्तक
NM : नीलमेघ

Pā : पाणिनि
Pās : अष्टाध्यायी—पाणिनि
RKL : काव्यालङ्कारः—रुद्रट
RKM : काव्यमीमांसा—राजशेखर
SAL : अलङ्काररत्नाकरः—शोभाकरमित्र
SAR : Kauṭilya's Arthaśāstra (tr.—) R. Shamasastry
SED : The Student's Sanskrit English Dictionary—V.S. Apte
SSL : Survey of Sanskrit Literature—C.K. Raja
ST : सुश्रुत
STS : सुश्रुतसंहिता (ed.—) जा.त्रि. आचार्य
TY : तन्त्रयुक्तिः—anonymous author
TYV : तन्त्रयुक्तिविचारः—नीलमेघ
UKS : काव्यालङ्कारसारसङ्ग्रहः—उद्भट
VB : वाग्भट
VBH : अष्टाङ्गहृदयम्—वाग्भट (ed.—) अ.मो. कुण्टे
VB-P : अष्टाङ्गहृदयम्—वाग्भट (ed.—) ह.स. पराडकर
VBS : अष्टाङ्गसङ्ग्रह—(ed.—) टि. रुद्रपारशव
VCC : चमत्कारचन्द्रिका—विश्वेश्वरकविचन्द्र
VDP : विष्णुधर्मोत्तरपुराण (ed.—) P. Shah
VLK : वाग्भटालङ्कारः—वाग्भट
VKL : काव्यालङ्कारसूत्राणि—वामन
VSD : साहित्यदर्पण—विश्वनाथ
WCD : Webster's New Collegiate Dictionary

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METHODOLOGY
OF
ANCIENT INDIAN SCIENCES

CHAPTER ONE

THE SOURCES OF THE METHODOLOGY

[1] Ancient Indians' Pursuit of Knowledge

The ancient Indians were widely and rightly known for their assiduous pursuit of knowledge. They considered knowledge to be the most sacred thing in the world (न हि ज्ञानेन सदृशं पवित्रमिह विद्यते।). They firmly believed that the continuous process of gaining knowledge of different branches of learning with unwavering devotion and untiring efforts was absolutely necessary for the growth and development of human culture. With the aid of their physical and mental faculties such as hearing, observation, analysis, reflection, experimentation and judgement, the ancient Indian thinkers discovered newer and yet newer fields of investigation and acquired knowledge of the natural world around them and also the emotional world within them both at the individual and institutional levels. The students of ancient Indian history very well know that several sciences (शास्त्रs), lores (विद्याs) and arts (कलाs) were vigorously taught, studied and researched in the universities at अयोध्या, काञ्ची, काशी, कुण्डिनपूर, गुणशीला, तक्षशिला, नालन्दा and other places and that this tradition spanned over a thousand years. In this connection Rawlinson observes, "Taxila was of special interest for the scientists in Alexander's train, as being one of the leading seats of Hindu learning, where crowds of pupils, sons of princes and wealthy brāhmans resorted to study 'the three Vedạs and eighteen accomplishments'.[1] It is to be noted that all the lores were taught both in theoretical and practical forms at Taxila. History tells us that there existed a provision of imparting instructions in 72 lores to the males and 64 to the females at the अयोध्या University.[2] According to the ancient Indian system of education, the ancient Indian scientists first passed on the knowledge, so amassed, to their disciples in the गुरुमुख tradition and later put it in black and white for the benefit of the posterity.

[2] Wealth of Ancient Indian Sciences

The almost innate propensity of the ancient Indians, described above, gave birth to literally thousands of treatises on various scientific subjects such as अभिधानकोश, अश्वविद्या, आयुर्वेद, गणित, गान्धर्ववेद, चित्रकला, ज्यौतिष, धनुर्वेद, धर्मशास्त्र, नाट्य, नृत्य, योग, रत्नपरीक्षा, राजनीति, वाणिज्य, वास्तुकला, व्याकरण, षड्दर्शन, हस्तिशिक्षा, etc. These works make an elaborate and systematic study of the fundamental principles of the respective शास्त्रs, विद्याs and कलाs. About the corpus of this literature T. Burrow says, "After this time [i.e. After second century BC] and particularly during the early centuries of the Christian era, a great corpus of technical scientific literature, covering the fields of philosophy, medicine, politics, and administration etc. came into existence"[3]. This literature stood and continues to stand as the memorable embodiment of the manifold expression of the ancient thinkers' inquisitive intellect ably assisted by their irrepressible enthusiasm. No subject was ever regarded as a non-subject for a scientific treatment by them. The only consideration which weighed with them was whether the subject concerned was worthy of careful and critical study or not. C.K. Raja has very aptly described this typical bent of mind of the ancient Indian thinkers in the following words:

"There is no subject under the sun on which something has not been written in Sanskrit. The people in general and the intellectuals especially, were so very scientifically minded that they could not think of virtuosity as a bar to the scientific investigation of any subject. Every subject is a subject and must be dealt with in science. Is there something that is worthy of being scientifically treated? This is the only question that they had to consider when they took up a subject"[4].

[3] Methodology of Scientific Works

When we reflect on what has been stated above, many questions, like the following ones, at once occur to our mind:

Had the ancient Indians ever conceived of a 'form' of a scientific composition? Had they developed any method of the treatment of a scientific subject in an orderly manner? Did they expound all the aspects of a given subject? Was it their practice to reproduce the views of the past and/or the contemporary thinkers? What was their style of establishing their new thoughts and theories? Did the idea of making the subject-matter intelligible as well as enjoyable ever strike them? In other words, had the ancient Indian intellectuals devised a comprehensive methodology of composing (and hence of interpreting) scientific works?

A careful glance through literally hundreds of ancient Indian scientific treatises invites our attention to more than half a dozen works which provide us with answers to almost all the above questions. These works, to be described in the sections to follow, have enumerated and discussed in detail, a number of devices relating to words, structures and meanings of a scientific composition. The oldest of such source-treatises is Pāṇini (Pā)'s Aṣṭādhyāyī (Pās).[5] We shall, therefore, begin our inquiry of the present subject with the study of Pās from the above particular point of view.

[4] Pāṇini and the Devices of Scientific Treatises

Pās is a unique work on Sanskrit grammar known and respected all over the world. The scholars, both eastern and western, unanimously consider it to be the most perfect work on grammar ever produced in any language in the world. Pā was an original thinker and was, therefore, held in high esteem by Patañjali ('mahatā yatnena sūtram praṇayati sma'). This tributary observation suggests that Pā had composed each sūtra only after careful consideration. This work, therefore, naturally exhibits exemplary discipline of a scientific composition. In his oft-quoted reference work, **India As Known to Pāṇini,** Agrawala says that Pā knew four devices of a scientific composition, viz., ***Saṅgati, maṅgala, adhikāra*** and ***vidhāna***. About the other devices Agrawala has to offer the following remarks:

"Other principles of treatment proper for scientific works are also indicated by Pāṇini, e.g. **(1)** Hetvartha, the ground of a statement or proposition (as in I-2-53); **(2)** Upadeśa, the author's own directions or instructions contained in his work (as in I-3-2); **(3)** Apadeśa, citation of another's opinion along with one's own, for refutation (as in I-2-51-52); **(4)** cross-references of which there are so many in the Aṣṭādhyāyī; **(5)** Saṁśaya or Vipratiṣedha, doubt arising from two equally forceful alternatives (I-4-2); **(6)** Vākyādhyāhāra, supplying an ellipsis, mentioned in sūtra VI.1.139; **(7)** Anumata, citation of the opinion of another for its acceptance, as in the case of the opinions of other grammarians quoted by Pāṇini; **(8)** Atiśayavarṇana, detailed description or over-loading with details (as in Indriyam, Indra-liṅgam Indra-dṛshṭam Indra-sṛṣṭam Indra-juṣṭam Indra-dattam iti vā, V-2-93); **(9)** Nirvacana, employing the derivative sense of a word, as in the case of mahāsaṃjñās, like Sarvanāma, Avyaya; **(10)** Svasaṃjñā, use of one's own technical terms as ṭi, ghu, bha; **(11)** Pūrvapakṣa and **(12)** Uttarapakṣa, arguments for and against a proposition by which its truth may be ascertained (as in the sūtra kāṇḍa I-2-51-56); **(13)** Atideśa, analogous application (as in I-2-57, kālopasarjane cha tulyam); and **(14)** Alternative application, which appears in such words as vā, anyatarasyām, ubhayathā, ekeśām, bahulam, and vibhāṣā in the Aṣṭādhyāyī (cf. Patañjali for the rationale of these variant terms, II.1-58; I-400)"[6].

The cross-reference at No.(4) in the above quotation covers both the अनागतावेक्षण and अतिक्रान्तावेक्षण discussed by कौटल्य and others. The sections to follow will make this point clear. From

Agrawala's remarks quoted above, it follows that Pā was familiar with as many as nineteen principles of scientific compositions. However, a more detailed study of Pā's 4000-odd सूत्रs enables us to affirm that he was conversant with nine more principles, namely, अपवाद, नियोग, नैकान्त, पदार्थ, प्रत्युत्सार, प्रदेश, योग, विपर्यय and समुच्चय. The definitions and explanations of these terms will be furnished later at the appropriate places. Thus we can, with a certain confidence, say that Pā possessed a fair amount of knowledge of about twenty-eight devices of a scientific composition and that he had made use of them in his अष्टाध्यायी.

[5] पाणिनि's Date

The probable date of पाणिनि still seems to be an unsettled issue. According to Sengupta.[7] Pā flourished c.1000 BC inasmuch as he had been referred to by बौधायन who composed श्रौतसूत्र c.900 BC. After carefully considering the opinions of scholars like Sarkar, Bhandarkar, Pathak and Grierson, Agrawala comes to the conclusion that in all fairness Pā can be placed circā fifth century BC.[8] Chitrava places Pā around 500 BC.[9] This date has been accepted in the present work.

Since Pā has made use of twenty-eight devices of a scientific composition, as clarified above, it is obligatory upon us to make a thorough study at least of the said devices to be able to understand the Pās completely.

We now pass on to the next source-work.

[6] Kauṭalya and the Tantrayuktis

The Kauṭalīyārthaśāstram (KTA) is an ancient Indian work on Polity and Statecraft. It has been acclaimed to be "the greatest book written in India twenty-three centuries ago"[10]. The KTA consists of fifteen अधिकरणs, the last of which is named तन्त्रयुक्तिः. This अधिकरण enumerates and considers thirty-two तन्त्रयुक्तिs as under:

(अर्थशास्त्रोपयुक्तानां द्वात्रिंशद्युक्तीनां निर्देशः)

'तद् द्वात्रिंशद्युक्तियुक्तं-अधिकरणं, विधानं, योगः, पदार्थः, हेत्वर्थः, उद्देशः, निर्देशः, उपदेशः, अपदेशः, अतिदेशः, प्रदेशः, उपमानं, अर्थापत्तिः, संशयः, प्रसङ्गः, विपर्ययः, वाक्यशेषः, अनुमतं, व्याख्यानं, निर्वचनं, निदर्शनं, अपवर्गः, स्वसंज्ञा, पूर्वपक्षः, उत्तरपक्षः, एकान्तः, अनागतावेक्षणं, अतिक्रान्तावेक्षणं, नियोगः, विकल्पः, समुच्चयः, ऊह्यम् इति।'[11]

The word तन्त्रयुक्ति which has occurred in the above passage needs to be explained in brief here. The compound word has two constituents viz., तन्त्र and युक्ति. The former (तन्त्र) means a science or a scientific treatise and the word युक्ति means 'a means or a device.' Thus the constituents together mean means or devices of composing (and obviously, therefore, of understanding and interpreting) a scientific treatise. These devices are 32 in number according to कौटल्य.

Interestingly, the author of the KTA has not only defined the above tantrayuktis but has also referred to the passages where he has himself employed them. This leads us to deduce a couple of things. First, enormous deliberations on the nature, number and applications of the tantrayuktis must have taken place in the post-Pā period. As a result, a few more tantrayuktis, unknown to Pā, must have been conceived. Secondly, the tantrayuktis must have attained an inevitable place in the process of writing and interpreting a scientific work. Thirdly, the thinkers who lived in the post-Pā and pre-KTA period of time seemed to have worked out a 'Plan for a scientific treatise.'

[7] Date of the KTA

The author of the KTA is known by many names as Kauṭalya, Kauṭilya, Viṣṇugupta, Dramila, etc. However, Haradasa[12] has pointed out that none of the manuscripts of KTA bears the name Kauṭilya, but each of them invariably has the name Kauṭalya, derived from the gotra-name 'Kuṭala' The scholars hold different views on the date of कौटल्य. The pendulum of the date swings from the third century BC to the seventh century AD. However, Fleet,[13] Shamasastry,[14] Agrawala,[15] Haradasa[16] and many other scholars hold that the KTA was composed during the reign of चन्द्रगुप्त मौर्य ie between 321 BC and 296 BC. Chitrava[17] thinks that the KTA was composed around 300 BC. This date has been accepted in the present work.

So the position is that the KTA composed two centuries after the Pās recognizes and employs as many as thirty-two devices of a scientific composition.

We now turn to the next work to be considered in this context.

[8] चरक and the तन्त्रयुक्तिs

चरक's work called चरकसंहिता (CKS) is regarded to be the greatest extant work on the आयुर्वेद. This work has profusely drawn upon a large number of branches of knowledge as the साङ्ख्य, योग, न्याय, वैशेषिक, वेदान्त, मीमांसा, चार्वाक and others. In view of this it has come to be acclaimed as अखिलशास्त्रविद्याकल्पद्रुम. This work is a redaction of the अग्निवेशतन्त्र composed by अग्निवेश, the most talented of the six disciples of आत्रेय. The text of CKS has eight broad sections called स्थानs, namely, सूत्र, निदान, विमान, शारीर, इन्द्रिय, चिकित्सा, कल्प and सिद्धि spread over 9295 सूत्रs. In the श्लोकs 41 to 45 of the twelfth chapter of the सिद्धिस्थान are enumerated 36 तन्त्रयुक्तिs as under:

> "षट्त्रिंशता विचित्राभिर्भूषितं तन्त्रयुक्तिभिः।
> तत्राधिकरणं योगो हेत्वर्थोऽर्थः पदस्य च।।41।।
> प्रदेशोद्देशनिर्देशवाक्यंशेषाः प्रयोजनम्।
> उपदेशापदेशातिदेशार्थापत्तिनिर्णयाः।।42।।
> प्रसङ्गैकान्तनैकान्ताः सापवर्गो विपर्ययः।
> पूर्वपक्षविधानानुमतव्याख्यानसंशयाः।।43।।
> अतीतानागतावेक्षास्वसंज्ञोह्यसमुच्चयाः।
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> प्रत्युत्सारस्तथोद्धारः सम्भवस्तन्त्रयुक्तयः।
> तन्त्रे समासव्यासोक्ते भवन्त्येता हि कृत्स्नशः।।45।।
> एकदेशेन दृश्यन्ते समासाभिहिते तथा।।"[18]

On going through the above list of the तन्त्रयुक्तिs, we notice that चरक (CK) has recognized four more तन्त्रयुक्तिs than कौटल्य. Besides, these two authors have followed a different order of enumeration. Moreover, the nomenclatures of some of the युक्तिs differ in the two lists. All these points will be considered, in detail, later. For the present we may rest contented with the observations that **(1)** CK has described thirty-six yuktis, **(2)** they are to be found in both brief as well as exhaustive treatises, and **(3)** the scientific works, written in brief, do not contain all the thirty-six devices. In other words, the number of devices in a scientific treatise depends upon the quantum or the volume of the subject-matter.

[9] Date of CKS

According to Sharma,[19] चरक lived between अशोक and पुष्यमित्र. अत्रिदेव विद्यालङ्कार affirms that चरक lived in the first century BC.[20] विद्यालङ्कार has advanced convincing arguments to substantiate his view. It has, therefore, been accepted in this work.

Let us now take up the next source-work for consideration.

[10] सुश्रुत and the तन्त्रयुक्तिs

सुश्रुत's सुश्रुतसंहिता (STS) is a renowned work on ancient Indian surgery. It has been written in the form of questions and answers between धन्वन्तरि and सुश्रुत (ST). The original STS contains the teachings of धन्वन्तरि, which were later re-edited by नागार्जुन. It is नागार्जुन's re-edited text that we have today. The text comprises six तन्त्रs (topics), namely, सूत्र निदान, शारीर, चिकित्सा, कल्प and उत्तर and has 8300 सूत्रs. The author has, in the sixty-fifth chapter, listed 32 tantrayuktis as under:

> "अथातस्तन्त्रयुक्तिमध्यायं व्याख्यास्यामः ।।1।।
> यथोवाच भगवान् धन्वन्तरिः ।।2।।

द्वात्रिंशत्तन्त्रयुक्तयो भवन्ति शास्त्रे। तद्यथा-अधिकरणं **1**, योगः **2**, पदार्थः **3**, हेत्वर्थः **4**, उद्देशः **5**, निर्देशः **6**, उपदेशः **7**, अपदेशः **8**, प्रदेशः **9**, अतिदेशः **10**, अपवर्जः **11**, वाक्यशेषः **12**, अर्थापत्तिः **13**, विपर्ययः **14**, प्रसङ्गः **15**, एकान्तः

16, अनेकान्तः **17**, पूर्वपक्षः **18**, निर्णयः **19**, अनुमतम् **20**, विधानम् **21**, अनागतावेक्षणम् **22**, अतिक्रान्तावेक्षणम् **23**, संशयः **24**, व्याख्यानम् **25**, स्वसंज्ञा **26**, निर्वचनम् **27**, निदर्शनम् **28**, नियोगः **29**, विकल्पः **30**, समुच्चयः **31**, ऊह्यम् **32**, इति।।3।।'[21]

From the above list it is obvious that सुश्रुत, like कौटल्य, has conceived of 32 तन्त्रयुक्तिs, the only difference being the order of their enumeration. Besides, the number of the तन्त्रयुक्तिs in the सुश्रुतसंहिता is four less than that in the चरकसंहिता.

[11] Date of the सुश्रुतसंहिता

Vidyalankara[22] has discussed this point in detail. He has argued that since the STS shows familiarity with a number of medical subjects which had already appeared in the CKS and since the STS contradicts the views of the CKS on occasions more than one, the STS now available to us, must have been composed around second or third century AD.

Accepting Vidyalankara's arguments, the probable period of the composition of the STS has been taken to be between 100 and 300 AD in the present work.

We now move on to the next source-work.

[12] वाग्भट and the तन्त्रयुक्तिs

वाग्भट has written two works on the आयुर्वेद, namely, the अष्टाङ्गसङ्ग्रहः and अष्टाङ्गहृदयम्. He wrote the former work in his early life. This work, composed both in prose and verse, is popularly known as वृद्धवाग्भट. In the 50th chapter of the उत्तरस्थान of this work are mentioned thirty-six तन्त्रयुक्तिs as under:

"तत्राधिकरणं योगो हेत्वर्थोर्थः पदस्य च।
प्रदेशोद्देशनिर्देशवाक्यशेषाः प्रयोजनम्।।
उपदेशापदेशातिदेशार्थापत्तिनिर्णयाः।
प्रसङ्गैकान्तनैकान्ताः सापवर्गो विपर्ययः।।
पूर्वपक्षविधानानुमतव्याख्यानसंशयाः।
अतीतानागतापेक्षा स्वसंज्ञोह्यसमुच्चयाः।।

निदर्शनं निर्वचनं नियोगोऽथ विकल्पनम्।
प्रत्युत्सारस्तथोद्धारः सम्भवस्तन्त्रयुक्तयः।।"[23]

It is quite obvious that Vāgbhaṭa (VB) has just reiterated CK's stanzas in this respect, with only two minor changes. It can, therefore, be said that VB and CK hold identical views on the number of the tantrayuktis and the order of their enumeration.

The two very minor changes which अष्टाङ्गसङ्ग्रहः (VBS) has made in the CKS-list are about the nomenclatures of the two tantrayuktis. The अनागतावेक्षा and संनियोग of the CKS have been termed अनागतापेक्षा and नियोग respectively by the VBS. The latter thus does not evince any 'notional progress' over the earlier works.

[13] Date of VBS

Since VB repeats what has already been said by CK, it is clear that the former lived after the latter. In his वाग्भटविमर्शः[24] Paradkar places VB between 350 and 400 AD. Vidyalankara is of the opinion that VB must have lived about the fifth century AD.[25] So 300-400 AD can be taken to be the probable date of VB.

[14] अष्टाङ्गहृदयम् and the तन्त्रयुक्तिs

अष्टाङ्गहृदयम् (VBH) is merely an abridged versified version of the VBS, made by VB himself. As a result, the thought–contents of the two works are the same. The seventy-eighth verse of chapter 40 of the उत्तरस्थान of the अष्टाङ्गहृदयम् reads as under:

"इति तन्त्रगुणैर्युक्तं तन्त्रदोषविवर्जितम्।
चिकित्साशास्त्रमखिलं व्यापठ्य परितः स्थितम्।।"[26]

While commenting on this verse, the commentator अरुणदत्त clarifies that the तन्त्रगुणs referred to in the verse are the devices such as the tantrayuktis, etc. Thereafter he reproduces from the VBS the कारिकाs 'तत्राधिकरणं—' etc, quoted under (12) above. This makes it clear that the VBH has nothing new to say about the तन्त्रयुक्तिs. The text of the VBH, therefore, need not detain us any longer. It is, therefore, advisable to pass on to the next source-treatise.

[15] The विष्णुधर्मोत्तरपुराणम् and the तन्त्रयुक्तिs

The विष्णुधर्मोतरपुराण (VDP) is a typical पुराण in that it contains, among other things, discussions on topics like Poetics, Art of painting, Sculpture, etc. The topic of the tantrayuktis finds a place among such sundry topics. The compiler of the VDP has listed the following tantrayuktis in the sixth chapter of the third khaṇḍa:

"अथ तन्त्रयुक्तयो भवन्ति। अधिकरणं योगः पदार्थो हेत्वर्थ उद्देशो निर्देशः [उपदेशः, अपदेशः] प्रदेशोऽतिदेशः अपवर्गो वाक्यशेषाऽर्थापत्तिः प्रसङ्ग एकान्तोऽनैकान्तः पूर्वपक्षो निर्णयो विधानं (वि)पर्ययोऽतिक्रान्तावेक्षणं अनागतावेक्षणं संशयोऽतिव्याख्यानमनुमतं स्वसंज्ञा निर्वचनं दृष्टान्तो वि [?नि]योगो विकल्पः समुच्चयः ऊह्यमिति।"[27]

The compiler of the VDP follows KT and ST in accepting 32 tantrayuktis and has adopted almost the same order of enumeration as ST has adopted.

[16] Date of the VDP

While De thinks that the VDP was compiled between 400 and 500 AD[28], Shah, the editor of the VDP, feels that the compilation might have taken place between 450 and 650 AD.[29] It would, therefore, be fair to take it that the VDP was compiled between 400 and 650 AD.

Let us now take into account the next source-treatise.

[17] नीलमेघ and the तन्त्रयुक्तिs

नीलमेघ [NM], a Keralite vaidya (= medical practitioner) by profession has considered at length 36 tantrayuktis in his treatise called तन्त्रयुक्तिविचारः [TYV]. NM follows almost verbatim VB's text in the matter of the number and order of enumeration of the तन्त्रयुक्तिs. The only difference between the two texts is that while VB has स्वसंज्ञोह्यसमुच्चयाः after अतीतानागतापेक्षा, NM chooses to have स्वसंज्ञोह्यं समुच्चयः. But NM adds the following two important lines to the list of the तन्त्रयुक्तिs:

"लक्ष्यलक्षणमनुक्रममासां लक्षितं स्वगुरुसुन्दरदृष्ट्या।
वैद्यनाथ इति कल्पितनाम्ना नीलमेघभिषजा क्रियतेऽद्य।।"[30]

NM has made it clear in this stanza that he has learnt the definitions, illustrations and order of enumeration of the tantrayuktis from his गुरु named सुन्दर. Thus NM acquired the knowledge of the तन्त्रयुक्तिs in the 'gurumukha-tradition'. NM has not only familiarized himself with the tantrayukti methodology but has also felt it necessary to write a monograph to emphasize the importance and necessity of the knowledge of the tantrayuktis on the minds of the practising physicians.

[18] Date of the तन्त्रयुक्तिविचारः

In the beginning of his work, NM has paid glowing tributes to VB and Sundara. In the *avatārika*[31] (in Sanskrit) prefixed to the TYV, Menon has conjectured that NM must have been the disciple of one सुन्दरभट्टाचार्य, a renowned vaidya in Kerala and the author of लक्षणामृतम्; that he (NM) must have been a Keralite and, like his guru, a follower of the Vedas. Menon has considered both the internal and external evidences and has come to the conclusion that NM lived in the first half of the ninth century (ie between 800 and 850 AD) and that he was a contemporary of शङ्कराचार्य, the great philosopher.[32]

Thus we see that NM, an author of the ninth century AD, has given recognition to 36 tantrayuktis.

We now turn to the last of the source-treatises to be considered in this connection.

[19] तन्त्रयुक्तिः

The Vaidyasarathi Press of Kottayam (Kerala) published a small book called तन्त्रयुक्तिः (TY) in 1949. Neither the author himself has mentioned his name in the body of the text, nor has the editor been able to identify him. However, it can be inferred from the brief introduction[33] written by the author himself that he must have been a disciple of NM. It seems that the doctrine of the तन्त्रयुक्तिs as taught by आचार्य सुन्दर and put down by NM, had either been forgotten or had lost its importance after the times of the latter. In such circumstances, some devout disciple of NM, who preferred to remain unidentified, took upon himself the task of reviving the तन्त्रयुक्तिs and composed his booklet called तन्त्रयुक्ति. Since he merely aimed at bringing the तन्त्रयुक्तिs back into use in consonance with the old tradition, he restated the same 36 तन्त्रयुक्तिs as were described and discussed earlier by NM.

[20] Date of the तन्त्रयुक्तिः

Sharma, the editor of the TY, has suggested in his introduction[34] to the text that though nothing can definitely be said about the author of the TY, yet he was most probably a descendant or disciple of NM and had written the TY to educate one तुङ्गमान्य, the son of a vaidya. Sharma[35] has no reliable means to arrive at the exact date of the author of the TY. Since, however, TY has revived the work of NM, the author of the former must have lived about a century after NM. In fine, the author of the TY can be said to belong to the period from 950 to 1000 AD.

[21] Summary of the तन्त्रयुक्तिs

21.1 We have so far considered nine works which have described discussed and/or used the तन्त्रयुक्तिs. Of them, the Pās has neither defined nor discussed the tantrayuktis but has only employed them, showing familiarity with them. This goes to prove that these devices of scientific compositions had evolved and become prevalent in the pre-Pā period. As a result, Pā felt it advisable and desirable to make use of some of these devices in his own work. This factual position leads us to affirm that these devices were conceived prior to the fifth century BC.

21.2 The chronologically last work we have dealt with in our above survey is the TY, composed in the middle of the tenth century. We have no knowledge of any work discussing the compositional devices, written after 1000 AD. It can, therefore, be said that the reflections on the subject began before 500 BC and continued till 1000 AD ie for a period of 1500 years.

21.3 As stated at 21.1 above, the Pās does not discuss the तन्त्रयुक्ति system. The VBH also does not define the subject. The TY is just a reiteration of the TYV. These three works can, therefore, be set aside for the moment. We are then left with six works which actually deal with the subject. Of these, the KTA is a work on a social science, namely, Polity and Public Administration. The CKS, STS, VBS and TYV are all works on medical science, namely, Āyurveda. The VDP is a compilation of social sciences and fine arts. Thus all these works belong to divergent disciplines or branches of knowledge and still they have dealt with the methodology under consideration. This leads us to conclude that each and every scientific composition, irrespective of its subject-matter, was written in accordance with the तन्त्रयुक्तिs discussed above. As a corollary it follows that the scholars who wrote, the teachers who taught, the pupils who studied and the critics who expounded theoretical works on scientific subjects were all required to be familiar with the devices of compositions described in [5] to [20] above.

[22] Compositional Devices other than the Tantrayuktis

अरुणदत्त, the commentator of वाग्भट's अष्टाङ्गहृदयम् has dealt with, in detail, a large number of devices other than the tantrayuktis. They include 15 व्याख्याs, 7 कल्पनाs, 20 आश्रयs and 17 ताच्छील्यs.[36] These will be taken up for a detailed consideration later in chapter 4. Here we shall just familiarize ourselves with their nomenclatures under the above four heads.

22.1 व्याख्याs: अरुणदत्त says. "व्याख्या अपि तन्त्रस्य गुणः। ताभिरपि तन्त्रमलङ्क्रियते। ताश्च पञ्चदश प्रकारा। तद्यथा, पिण्डपदपदार्थाधिकरणप्रकरणार्थकृच्छ्रफलोच्चितकन्यासप्रयोजनानुलोमप्रतिलोमातिसूत्रसमस्तव्याख्याः।"[37] meaning, 'An explanation (or exposition or commentary or gloss) is also an attribute (or a desirable property) of a scientific composition. These explanations also help the scientific composition to become thorough (or complete).' They are of fifteen types, namely, पिण्डव्याख्या, पदव्याख्या, पदार्थव्याख्या, अधिकरणव्याख्या, प्रकरणव्याख्या, अर्थव्याख्या,

कृच्छ्रव्याख्या, फलव्याख्या, उच्चितकव्याख्या, न्यासव्याख्या, प्रयोजनव्याख्या, अनुलोमव्याख्या, प्रतिलोमव्याख्या, अतिसूत्रव्याख्या and समस्तव्याख्या.

व्याख्या has been defined as विवरणात्मकशब्दसमूहरूपो ग्रन्थविशेषः।[38] meaning, it is a particular type of work explanatory in nature. It should be noted here that the text of अरुणदत्त's commentary called सर्वाङ्गसुन्दरा is not available beyond the explanation and illustration of the प्रयोजनव्याख्या. Consequently, we do not have definitions, explanations and illustrations of the last four of the above व्याख्याs.

22.2 कल्पनाs: In this respect अरुणदत्त's text reads as under:

"तत्र **1-2** प्रधानकल्पना द्विधा,-प्रधानस्य कल्पना प्रधानेन वा कल्पना प्रधानकल्पना।—**3** गुणकल्पना नाम,—**4** लेशकल्पना नाम,—**5** विद्याकल्पना नाम,—**6** आज्ञाकल्पना नाम,—इयं सप्तविधा कल्पना।''.[39] कल्पना means the use of a word in a secondary sense.

22.3 आश्रयs: अरुणदत्त has conceived of 20 आश्रयs as under:

"**1** आदिलोपः, **2** मध्यलोपः, **3** अन्तलोपः, **4** उभयपदलोपः, **5** आदिमध्यान्तलोपः, **6** वर्णोपजननम्, **7** ऋषिक्लिष्टम्, **8** तन्त्रशीलम्, **9** तन्त्रसंज्ञा, **10** प्राकृतम्, **11** समानतन्त्रप्रत्ययः, **12** परतन्त्रप्रत्ययः, **13** हेतुहेतुकधर्मः, **14** कार्यकारणधर्मः, **15** आद्यन्तविपर्ययः, **16** शब्दान्तरम् , **17** प्रत्ययः, **18** उपनयः, **19** सम्भवः, **20** विभवः (इति)।''[40]

An आश्रय is a prop used to arrive at the correct meaning of the text.

22.4 ताच्छील्यs: After completing the discussion of the above आश्रयs, अरुणदत्त begins the consideration of 17 ताच्छील्यs in these words:

"सप्तदश ताच्छील्यादी[नी]त्युक्तम्। तद्यथा—**1** ताच्छील्यम्, **2** अवयवः, **3** विकारः, **4** सामीप्यम्, **5** भूयस्त्वम्, **6** प्रकारः, **7** गुणिगुणविभवः, **8** संसक्तता, **9** तद्धर्मता, **10** स्थानम्, **11** तादर्थ्यम्, **12** साहचर्यम्, **13** कर्म, **14** गुणनिमित्तता, **15** चेष्टानिमित्तता, **16** मूलसंज्ञा, **17** तात्स्थ्यम् इति।''[41]

ताच्छील्य is an informal use of a word in a scientific composition. Whether all the above devices are actually found in scientific works, whether the above devices are really worth considering, whether only a few of the above devices are important, whether some of them can be merged with the tantrayuktis described earlier—all these and such other questions can be raised, no doubt. But the fact remains that the ancient Indian thinkers had looked at the scientific treatises from all possible angles, that they had critically examined the various conceptual aspects of the scientific works and that they had paid equal attention to the formal subtleties of theoretical works. In other words, the ancient Indian thinkers had made an in-depth and comprehensive study of the scientific works available to them and formulated a methodology of scientific compositions, having 95 constituents, in all, namely, 36 तन्त्रयुक्तिs, 15 व्याख्याs, 7 कल्पनाs, 20 आश्रयs and 17 ताच्छील्यs.

A detailed study of this comprehensive scheme will be taken up in the next chapter.

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33. TY, p.1.

34. Ibid., Introduction, pp.1-2.

35. Ibid., Introduction, pp. 3-4.

36. footnote 23 above, Appendix I, pp. XIII-XXIII.

37. Ibid., p. XIII

38. GSP, p.197.

39. footnote 23 above, Appendix I, pp. XV-XVII

40. Ibid., p. XVII

41. Ibid., pp. XX-XXI.

CHAPTER TWO

NUMBER AND PURPOSE OF THE DEVICES

[23] Tantra = A Scientific Work

The word Tantrayukti has very frequently occurred in the last chapter. Since the word is not commonly used in speaking or writing it needs to be explained. It has two components, tantra and yukti. Let us first determine their meanings one by one.

23.1 The word तन्त्र is derived from the root तन् (8U.) which has various meanings, as, to stretch, to lengthen, to spread, to diffuse, to compose, to write, etc.[1] Thus the tantra is that which holds the diffused elements or the expanse of a subject; it is one in which are interwoven different thoughts and theories concerning a scientific subject. The traditional definition of the word tantra, reproduced below, also supports the above meaning:

'तनोति विपुलानर्थान् तत्त्वमन्त्रसमन्वितान्।
त्राणं च कुरुते यस्मात् तन्त्रमित्यभिधीयते।।'[2]

CK enlists the synonyms of the word तन्त्र as under:

'तत्रायुर्वेदः शाखा विद्या सूत्रं ज्ञानं शास्त्रं लक्षणं तन्त्रमित्यनर्थान्तरम्।'[3]

23.2 A large number of works on the Āyurveda bear the titles ending in 'तन्त्र' eg औषधेनवतन्त्र, औरभ्रतन्त्र, कृतवीर्यतन्त्र, गोपुररक्षिततन्त्र, नागार्जुनतन्त्र, पौष्कलावततन्त्र, भालुकीतन्त्र, विदेहतन्त्र, वृद्धभोजतन्त्र, सात्यकितन्त्र, सुश्रुततन्त्र, etc.[4]

23.3 The following and numerous similar expressions go to indicate that the non-Āyurvèdic sciences also use the word तन्त्र to mean 'a scientific work':

'न शिष्टैरुक्तमित्येव न तन्त्रान्तरसाधितम्।'[5]
'पौरुषेयं तु पुराणम् आन्वीक्षिकी मीमांसा स्मृतितन्त्रमिति चत्वारि शास्त्राणि।'[6]
'या शब्दग्राममर्थसार्थमलङ्कारतन्त्रमुक्तिमार्गमन्यदपि-।'[7]

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'व्युत्पत्तिर्नानातन्त्रज्ञानम्।'[8]
'तन्त्राधिकरणाभ्युपगमसंस्थितिः सिद्धान्तः।'[9]
'सर्वतन्त्राविरुद्धतन्त्रेऽधिकृतोऽर्थः सर्वतन्त्रसिद्धान्तः

In the second of the above quotations the words तन्त्र and शास्त्र are used as synonyms.

23.4 In 'तन्त्रं इति नाट्यतन्त्रम्।' an anonymous writer of the कल्पलताविवेक[11] uses the word तन्त्र to mean शास्त्र.

23.5 Even Kālidāsa has used the word तन्त्र as synonymous with शास्त्र in the following passage from the मालविकाग्निमित्रम्—

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'अमात्य-शास्त्रदृष्टमाह देवः।
अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात्।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम्।।
राजा-तेन ह्यवितथं तन्त्रकारवचनम्।'[12]

From what has been stated above it is abundantly clear that the word तन्त्र stands for 'a scientific treatise.'

Let us now turn to the word युक्ति, the other component of the compound तन्त्रयुक्तिः.

[24] युक्ति (Yukti) means 'a device or a means'.

24.1 The term युक्ति is derived from the root युज् (7U) meaning, 'to join, to unite, to use, to employ' etc.[13] The word युक्ति, therefore, means 'a use, an application, an employment, a usage, a means, a device, an arrangement', etc.[14]

24.2 Sharma has offered a very reasonable explanation of the term 'युक्ति'. He says:

"युज्यन्ते सङ्कल्प्यन्ते सम्बध्यन्ते परस्परमर्थाः सम्यक्तया प्राकरणिकेऽभिमतेऽर्थे विरोधव्याघातादिदोषजातमपास्यानया इति युक्तिः। युज् योजने तस्मिन् युक्तिरिति रूपं भवति। युक्तिशब्दः खलूपायवाची। तन्त्रस्य युक्तयस्तन्त्रयुक्तयः। न ह्येताः युक्तीः प्रत्याख्याय शक्यते तन्त्रं प्रणेतुम्।"[15] meaning, 'Yukti is one that removes the imperfections like impropriety, contradiction, etc. from the intended meaning and thoroughly unites the meanings. The root युज् is used to mean 'to arrange'. We obtain the word युक्ति from it. Verily, the word युक्ति expresses the meaning 'a device or a means'.

The tantrayuktis, therefore, are the devices of a tantra. It is not possible to compose a scientific work, rejecting or setting aside these yuktis or devices.

A युक्ति thus means an inevitable device required to be employed while composing a scientific treatise. Now since a scientific work normally comprises a large number of paragraphs, chapters, topics, subtopics, etc, the scientific writer is required to use a large number of devices. It is because of this reason that the ancient thinkers have described and discussed thirty-two (or thirty-six) tantrayuktis which will be dealt with in detail in the next chapter.

[25] The Number of the Tantrayuktis

25.1 It has been pointed out in the last chapter that while KT, ST and the compiler of the VDP have each accepted 32 tantrayuktis, CK, VB, NM and his anonymous disciple (the author of the TY) have each recognized 36 tantrayuktis. Indu[16] and Cakrapāṇidatta,[17] the commentators of the VBS and CKS respectively, have noted that one भट्टारहरिचन्द्र, the author of the commentary called चरकन्यास on the CKS, has recognized four more tantrayuktis, namely, परिप्रश्न, व्याकरण, व्युत्क्रान्ताभिधान and हेतु. But neither VB nor CK has mentioned them. इन्दु expressly says: 'यद्यपि भट्टारकप्रस्थानेन च परिप्रश्नव्याकरणव्युत्क्रान्ताभिधानहेत्वाख्याश्चतस्रोवशिष्यन्ते तथापि ता आचार्येण तन्त्रेणानिबद्धा इत्यत्र नोच्यन्ते। अथवा तन्त्रयुक्तित्वमेव तासां नाङ्गीक्रियते।'[18] meaning, 'Although the भट्टारक school has counted four more तन्त्रयुक्तिs, namely, परिप्रश्न etc, the आचार्य (ie वाग्भट) has not included them in his work and hence have not been considered here. Or their status as तन्त्रयुक्तिs itself is not accepted herein'. Instead of denying their तन्त्रयुक्तित्व, चक्रपाणिदत्त proposes their inclusion in the existing तन्त्रयुक्तिs. He argues: '(भट्टारहरिचन्द्रेण त्वन्याश्चतस्रस्तन्त्रयुक्तयः परिप्रश्न-व्याकरण-व्युत्क्रान्ताभिधान-हेत्वाख्या व्याहृताः) ताश्च तन्त्रेऽपठितत्वादेतास्वेवान्तर्भावनीयाः। तत्र परिप्रश्न उद्देशेऽन्तर्भवति, व्याकरणं तु व्याख्याने, व्युत्क्रान्ताभिधानं निर्देशप्रभेदः, हेतुशब्देन यानि प्रत्यक्षादीनि प्रमाणान्युक्तानि तानि हेतावन्तर्भवन्ति।'[19] meaning, The other four तन्त्रयुक्तिs, namely, परिप्रश्न, etc conceived

by भट्टारहरिचन्द्र have not been mentioned in the original text. Hence they are includable in the ones already stated. For example, परिप्रश्न is includable in the उद्देश and व्याकरण in the व्याख्यान. The व्युत्क्रान्ताभिधान can be considered a type of निर्देश and the means of valid knowledge such as प्रत्यक्ष and the others referred to by the word हेतु get included in the तन्त्रयुक्ति called हेतु (actually हेत्वर्थ)'. Thus eventually the ultimate count of the तन्त्रयुक्तिs comes to thirty-six.

25.2 Some questions arise out of the above discussion-Does each scientific work contain all the 36 yuktis? If not, why does the number differ? What does the number of the yuktis in a treatise depend upon? Caraka has very ably answered these questions in the following stanza:

> 'तन्त्रे समासव्यासोक्ते भवन्त्येता हि कृत्स्नशः।
> एकदेशेन दृश्यन्ते समासाभिहिते तथा।।'[20]

Meaning—'All these yuktis occur in a scientific work composed in brief and in detail. But only a few of them occur (ie are used) in a work written very briefly.' It is quite obvious that a short or a small work has only a few chapters and topics and it, therefore, needs only a few devices. On the other hand, a large work discusses a larger number of topics and has many chapters. Consequently, it needs a large number of devices. Thus the number of yuktis used in a scientific treatise depends upon its volume.

[26] The Role of the Tantrayuktis

26.1 चरक has discussed this topic somewhat at length in the following stanzas:

> ''यथाऽम्बुजवनस्यार्कः प्रदीपो वेश्मनो यथा।।46।।
> प्रबोध(न)प्रकाशार्थास्तथा तन्त्रस्य युक्तयः।।
> एकस्मिन्नपि यस्येह शास्त्रे लब्धास्पदा मतिः।।47।।
> स शास्त्रमन्यदप्याशु युक्तिज्ञत्वात् प्रबुध्यते।।
> अधीयानोऽपि शास्त्राणि तन्त्रयुक्त्या विना भिषक्।।
> नाधिगच्छति शास्त्रार्थानर्थान् भाग्यक्षये यथा।।48।।

दुर्गृहीतं क्षिणोत्येव शास्त्रं शस्त्रमिवाबुधम्।।
सुगृहीतं तदेव ज्ञं शास्त्रं शस्त्रं च रक्षति।।49।।
तस्मादेताः प्रवक्ष्यन्ते विस्तरेणोत्तरे पुनः।।
तत्त्वज्ञानार्थमस्यैव तन्त्रस्य गुणदोषतः।।50।।"[21]

Meaning—'Just as the sun causes a bed of lotuses to blossom (or to put forth) or just as a lamp lights up a house, so also the tantrayuktis shed light on the meanings of the scientific subjects. He whose intellect has gained a (thorough) knowledge of a particular discipline and also of these tantrayuktis can quickly gain a knowledge of another discipline too, because of his familiarity with these yuktis. A medical practitioner who studies other sciences but does not study these tantrayuktis, cannot get at the meanings of the scientific topics, just as an unlucky person does not acquire wealth. An idiotic medical practitioner ruins himself by an unwise assimilation of this science (ie the tantrayuktis), just as a fool injures himself by an injudicious handling of a weapon. A weapon, if judiciously handled, protects its user, so also a science, if judiciously learnt, protects its practitioner. Therefore, with a view to imparting true knowledge of the science, these tantrayuktis will be expounded again, at length, in the uttara tantra."

चरक has made a number of important points in the above passage. According to him, the tantrayuktis clarify the meanings of the scientific topics. They, therefore, form an integral part of a scientific treatise. As a corollary, the knowledge of the tantrayuktis is a key to the understanding of a scientific treatise on any branch of knowledge. The tantrayuktis are to be studied systematically. A thorough knowledge of the tantrayuktis is a must for a medical practitioner.

26.2 A few important passages from चक्रपाणिदत्त (c.1050-1100 AD)'s commentary on the above stanzas are reproduced below:

"यथाऽम्बुजवनस्य संकुचितस्य विस्तारकोऽर्कस्तथा तन्त्रे संकुचितार्थप्रदेशस्य विस्तार-

कास्तन्त्रयुक्तयः, प्रबोधनाद्विस्तारका भवन्तीत्यर्कदृष्टान्तेन दर्शयति, दीपदृष्टान्तेन तु यथा दीपः सन्तमेव तमसा पिहितं प्रकाशयति तथा हेत्वादिकास्तन्त्रयुक्तयः सन्तमर्थं गूढं प्रकाशयन्तीति दर्शयति।—दुर्गृहीतं शस्त्रं यथाऽऽत्मन एव करच्छेदादिकमापादयति, तथा दुर्गृहीतं शास्त्रं मिथ्याभेषजप्रयोगादात्मनोऽपि व्यापदमावहति; यथा वा शस्त्रं सुगृहीतं तस्करादिभ्यो रक्षां करोति, तथा सुगृहीतं शास्त्रमात्मन आतुरस्य च रक्षामापादयतीति।''[22]

Here चक्रपाणिदत्त has added a couple of fine points to चरक's views. In the opinion of the former, the tantrayuktis bring out full exposition of the scientific topics and also throw light on the hidden meanings. Besides, a medical practitioner who learns the science of medicine in the light of the tantrayuktis not only saves himself from ignominy but also saves the life of the patient.

26.3 Turning to सुश्रुत's work we find that he himself raises the question 'अत्रासां तन्त्रयुक्तीनां किं प्रयोजनम्?' (What is the purpose of these तन्त्रयुक्तिs?) and replies to this question as under:

''उच्यते-वाक्ययोजनमर्थयोजनं च।।4।।
भवन्ति चात्र श्लोकाः—
असद्वादिप्रयुक्तानां वाक्यानां प्रतिषेधनम्।
स्ववाक्यसिद्धिरपि क्रियते तन्त्रयुक्तितः।।5।।
व्यक्ता नोक्तास्तु ये ह्यर्था लीना ये चाप्यनिर्मलाः।
लेशोक्ता ये च केचित्स्युस्तेषां चापि प्रसाधनम्।।6।।
यथाम्बुजवनस्यार्कः प्रदीपो वेश्मनो यथा।
प्रबोधस्य प्रकाशार्थं तथा तन्त्रस्य युक्तयः।।7।।''[23]

Meaning—"(If you ask me what is the purpose of these tantrayuktis?) (Then let me) tell (you) that (the purpose is twofold, namely) the arrangement of sentences and the organization of meanings."

"There are traditional stanzas in this connection":

"With the assistance of the tantrayuktis is achieved (i) the refutation of the statements made by a wicked disputant and (ii) the establishment of one's own views".(5)

"(With the help of the tantrayuktis) is also achieved the accomplishment of the meanings which are expressed, which are not expressed (in clear words), which are concealed and which are partly expressed".(6)

"As the sun causes the bed of lotuses to bloom and as the lamp lights up the house, so also the yuktis (ie devices) of the science (dispel ignorance and) impart knowledge (and) shed light on the meanings (of the scientific topics)".(7)

It is to be noted here that सुश्रुत has assigned two functions to the tantrayuktis: (i) arrangement of sentences and (ii) organization of meanings. डल्हण (c.10th century AD),[24] the renowned commentator of the सुश्रुतसंहिता, has clarified this point in these words: "वाक्ययोजनमर्थयोजनं चेति वाक्यस्यासम्बद्धस्य योजनं सम्बन्धनं वाक्ययोजनं, लीनस्यासङ्गतस्य चार्थस्य प्रकाशनं सङ्गतीकरणं चार्थयोजनम्। तत्र कासाञ्चित्तन्त्रयुक्तीनां योगोद्देशनिर्देशादीनां वाक्ययोजनं, कासाञ्चिदधिकरणपदार्थोह्यादीनामर्थयोजनं प्रयोजनम्।।[25]

Thus a yukti which brings about a coherent (or meaningful) connection between/among the apparently unconnected sentences is called वाक्ययोजना and the yukti which reveals the concealed meaning and which shows that it is consistent (with the context) is called the अर्थयोजना. The yuktis like योग, उद्देश, निर्देश etc. belong to the former (ie वाक्ययोजना) category, and those like अधिकरण, पदार्थ, ऊह्य, etc. to the latter. (In other words, the वाक्ययोजना relates to the form of a scientific treatise and the अर्थयोजना relates to its matter.) It should be noted, in passing, that the stanza no.7 यथाम्बुजवनस्यार्कः etc is almost the verbatim reproduction of चरक's stanza No.46 quoted under 26.1 above.

26.4 सुश्रुत has touched upon the topic of the तन्त्रयुक्तिs once again in his work. After finishing the discussion of the ऊह्य तन्त्रयुक्ति, he quotes the following three verses handed down to him by the tradition:

"सामान्यदर्शनेनासां व्यवस्था संप्रदर्शिता।।
विशेषस्तु यथायोगमुपधार्यो विपश्चिता।।41।।
द्वात्रिंशद्युक्तयो ह्येतास्तन्त्रसारगवेषणे।।
मया सम्यग्विनिहिताः शब्दार्थन्यायसंयुताः।।42।।

यो ह्येता विधिवद्वेत्ति दीपीभूतास्तु बुद्धिमान्।।
स पूजार्हो भिषक्श्रेष्ठ इति धन्वन्तरेर्मतम्।।43।।''[26]

Meaning—"The general characteristics of the tantrayuktis have been described. A learned reader should conceive of their special features. The thirty-two yuktis help the reader find out the essence of a scientific subject. They are governed by the word-based and the meaning-based rules. They are like lampposts, showing the correct way of interpreting a scientific text. An intelligent person should try to understand these yuktis in a proper way ie according to the tradition. A medical practitioner who commands mastery of these yuktis commands respect in the society."

Thus according to सुश्रुत, the tantrayuktis which have some special features besides the common ones and which relate to both form and content, help one to unlock the secrets of a scientific subject. In view of this, their thorough knowledge conforming to the tradition is absolutely necessary for all scientific writers, including medical practitioners.

Let us now see what वाग्भट has to say on the present subject.

26.5 From the following stanzas quoted from the VBS it becomes evident that वाग्भट is a sincere follower of चरक and सुश्रुत in regard to the present topic:

''सरसः सुप्तपद्मस्य रविदीधितयो यथा।
यथा गृहस्य दीपाभास्तथा तन्त्रस्य युक्तयः।।[27]
अधीयानोऽपि तन्त्राणि तन्त्रयुक्त्यविचक्षणः।
नाधिगच्छति तन्त्रार्थमर्थं भाग्यक्षये यथा।।
वाक्यार्थयोजनादेता युक्तयस्त्विष्टसिद्धिदाः।
असद्वादिप्रयुक्तानां वाक्यानां प्रतिषेधकाः।।
लीनव्यत्यासलेशोक्तिगदितानां प्रकाशकाः।
वाक्यन्यायोदधेः सारं गृहीत्वैवं व्यवस्थिताः।।''[28]

वाग्भट has not expressed any new idea on the point under consideration. He has, however, brought about, in his own phraseology, a fine combination of चरक's views with सुश्रुत's.

26.6 इन्दु (prior to 13th century AD)[29], वाग्भट's commentator, has made a couple of subtle points in his commentary the relevant portion of which reads as under:

''एता युक्तयो वाक्यार्थस्य योजनाद्धेतोः स्वेष्टसिद्धिं ददति। यानि चासद्वादिनामर्थासम्बन्धप्रदर्शनपराणि वाक्यानि तेषां प्रतिषेधकाः। लीनगदितानां व्यत्यासगदितानां लेशगदितानां उक्तिगदितानां च प्रकाशकाः। लीनं तद्यत् स्फुटं वक्तुं न पार्यते। व्यत्यासः परस्परविवर्तनम्। लेशोंशेन स्पर्शः। उक्तिर्वचनभङ्गिः एताश्च युक्तयो वाक्यन्यायोदधेरसंख्यप्रकारसम्भविनो गेयस्येव जातयः सारं गृहीत्वा एवं व्यवस्थिताः। पदार्थयोजनास्तु व्युत्पन्नानां प्रसिद्धा एवेत्यत आचार्येण नोक्ताः।''[30]

As per Indu's above statements, the tantrayuktis show up distinctly four types of meaning, namely, **(i)** that which cannot be explicitly expressed, **(ii)** that which appears to be contradictory, **(iii)** that which is only slightly expressed and **(iv)** that which is expressed through peculiar words. This fourfold meaning is made explicit and intelligible by the tantrayuktis. This is one fine point Indu has made. The other one is that numerous varieties of the tantrayuktis are possible because they relate to the rules governing the construction and interpretation of sentences. However, the tantrayuktis dealt with by the theorists like चरक, सुश्रुत and वाग्भट stand for the quintessence of those uncountable rules. In the last sentence of the above passage इन्दु has referred to the पदार्थयोजनाs, which, he says, are well-known to the scholars. The question arises as to what these पदार्थयोजनाs are. Let us try to answer this question.

26.7 पदार्थयोजनाs

In his वाक्यपदीयम्, भर्तृहरि has described the determinants of meanings in the stanzas quoted below:

''संसर्गो विप्रयोगश्च साहचर्यं विरोधिता।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य सन्निधिः।।
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः।।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः।। इति।।''[31]

When the expressed meaning of a word is such that it cannot be accepted in a given context, then we are required to have recourse to the above-mentioned संसर्ग, etc, in order to arrive at the intended meaning. For instance, although the word हरि has many senses as विष्णु, इन्द्र, शिव, ब्रह्मन्, etc, it is to be taken to mean only विष्णु when the epithet सशङ्खचक्रः precedes it, because of the संसर्ग of the शङ्ख and चक्र with विष्णु. Similarly, in an expression like रामलक्ष्मण, the word राम has got to be understood in the sense, 'the son of दशरथ' because of राम's association with लक्ष्मण. Again, when somebody at the dining table says 'सैन्धवं आनय', the hearer is supposed to fetch सैन्धव (the salt) and not the सैन्धवः अश्वः (the horse from the सिन्धु region). In this case the meaning is to be determined by reference to the context. In the same manner the other determinants are to be considered and understood.

इन्दु desires to suggest that the पदार्थयोजनाs, as discussed by भर्तृहरि, are different from the तन्त्रयुक्तिs and therefore, do not find a place in the tantrayukti system.

[27] How are the Tantrayuktis to be Used?

As advised by चरक (see 26.1 above), the tantrayuktis are to be studied systematically and employed judiciously.

नीलमेघ concludes his work with the following piece of advice:

> "एता एवमेवं तत्र तत्र तन्त्रप्रदेशे सर्वत्र सावधानेनोपयोज्याः।"[32]

Meaning, 'These (tantrayuktis) should be employed (both by the writer as well as the reader of a scientific work) attentively at the proper places (as shown by नीलमेघ).'

नीलमेघ implies that the tantrayuktis are to be employed carefully or cautiously and discriminatingly.

[28] Order of Enumeration of the Tantrayuktis

28.1 वाग्भट, नीलमेघ and his anonymous disciple have followed the same order of enumeration as चरक. But कौटल्य, सुश्रुत and the compiler of the विष्णुधर्मोत्तरपुराण have adopted different orders of enumeration. Let us, therefore, tabulate the enumeration-orders of these four authors:

S.N.	कौटल्य	चरक	सुश्रुत	विष्णुधर्मोत्तरपुराण
1	अधिकरणम्	अधिकरणम्	अधिकरणम्	अधिकरणम्
2	विधानम्	योगः	योगः	योगः
3	योगः	हेत्वर्थः	पदार्थः	पदार्थः
4	पदार्थः	पदार्थः	हेत्वर्थः	हेत्वर्थः
5	हेत्वर्थः	प्रदेशः	उद्देशः	उद्देशः
6	उद्देशः	उद्देशः	निर्देशः	निर्देशः
7	निर्देशः	निर्देशः	उपदेशः	उपदेशः
8	उपदेशः	वाक्यशेषः	अपदेशः	अपदेशः
9	अपदेशः	प्रयोजनम्	प्रदेशः	प्रदेशः
10	अतिदेशः	उपदेशः	अतिदेशः	अतिदेशः
11	प्रदेशः	अपदेशः	अपवर्जः	अपवर्गः
12	उपमानम्	अतिदेशः	वाक्यशेषः	वाक्यशेषः
13	अर्थापत्तिः	अर्थापत्तिः	अर्थापत्तिः	अर्थापत्तिः
14	संशयः	निर्णयः	विपर्ययः	प्रसङ्गः
15	प्रसङ्गः	प्रसङ्गः	प्रसङ्गः	एकान्तः
16	विपर्ययः	ऐकान्तः	एकान्तः	अनैकान्तः
17	वाक्यशेषः	नैकान्तः	अनेकान्तः	पूर्वपक्षः
18	अनुमतम्	अपवर्गः	पूर्वपक्षः	निर्णयः
19	व्याख्यानम्	विपर्ययः	निर्णयः	विधानम्
20	निर्वचनम्	पूर्वपक्षः	अनुमतम्	विपर्ययः
21	निदर्शनम्	विधानम्	विधानम्	अतिक्रान्तावेक्षणम्
22	अपवर्गः	अनुमतम्	अनागतावेक्षणम्	अनागतावेक्षणम्
23	स्वसंज्ञा	व्याख्यानम्	अतिक्रान्तावेक्षणम्	संशयः
24	पूर्वपक्षः	संशयः	संशयः	अतिव्याख्यानम्

S.N.	कौटल्य	चरक	सुश्रुत	विष्णुधर्मोत्तरपुराण
25	उत्तरपक्षः	अतीतावेक्षा	व्याख्यानम्	अनुमतम्
26	एकान्तः	अनागतावेक्षा	स्वसंज्ञा	स्वसंज्ञा
27	अनागतावेक्षणम्	स्वसंज्ञा	निर्वचनम्	निर्वचनम्
28	अतिक्रान्तावेक्षणम्	ऊह्यम्	निदर्शनम्	दृष्टान्तः
29	नियोगः	समुच्चयः	नियोगः	नियोगः
30	विकल्पः	निदर्शनम्	विकल्पः	विकल्पः
31	समुच्चयः	निर्वचनम्	समुच्चयः	समुच्चयः
32	ऊह्यम्	संनियोगः	ऊह्यम्	ऊह्यम्
33	-	विकल्पनम्	-	-
34	-	प्रत्युत्सारः	-	-
35	-	उद्धारः	-	-
36	-	सम्भवः	-	-

28.2 Analysis of the above entries

The terms अतिक्रान्तावेक्षणम्, अतिक्रान्तावेक्षा and अतीतावेक्षा are synonymous. So also the terms अनागतावेक्षा and अनागतावेक्षणम्. Similarly, नियोगः is the same as संनियोगः. Again, विकल्पः and विकल्पनम् are not different. अपवर्जः is another name of अपवर्गः. The terms एकान्त and ऐकान्त carry the same meaning. Also, अनेकान्तः, अनैकान्तः and नैकान्तः are only formally different but they all convey the same sense. It is evident that व्याख्यानम् is turned into अतिव्याख्यानम्. It has been decided to retain अतिक्रान्तावेक्षणम्, अनागतावेक्षणम्, विकल्पः, अपवर्गः, एकान्तः, नैकान्तः and व्याख्यानम् of the above synonymous terms and discard their equivalents in the following list.

[29] Alphabetical List of the Finalized Tantrayuktis

29.1 After excluding the extra synonymous nomenclatures we are left with the following tantrayuktis.

1 अतिक्रान्तावेक्षण, **2** अतिदेश, **3** अधिकरण, **4** अनागतावेक्षण, **5** अनुमत, **6** अपदेश, **7** अपवर्ग, **8** अर्थापत्ति, **9** उत्तरपक्ष, **10** उद्देश, **11** उद्धार, **12**

उपदेश, **13** उपमान, **14** ऊह्य, **15** एकान्त, **16** दृष्टान्त, **17** निदर्शन, **18** नियोग, **19** निर्णय, **20** निर्देश, **21** निर्वचन, **22** नैकान्त, **23** पदार्थ, **24** पूर्वपक्ष, **25** प्रत्युत्सार, **26** प्रदेश, **27** प्रयोजन, **28** प्रसङ्ग, **29** योग, **30** वाक्यशेष, **31** विकल्प, **32** विधान, **33** विपर्यय, **34** व्याख्यान, **35** संशय, **36** समुच्चय, **37** सम्भव, **38** स्वसंज्ञा, and **39** हेत्वर्थ.

29.2 Why does the list contain 39 entries?

On going through the above list a question occurs to one's mind how is it that the above list has 39 entries when the maximum number of the tantrayuktis is only 36? (see table at 28.1 above). This question can easily be answered thus: Although there is virtually no difference between the दृष्टान्तः and निदर्शनम्, they have been separately mentioned by the ancient thinkers. Similarly, the उत्तरपक्षः and निर्णयः have been accorded independent places in the tantrayukti scheme. It is because of these reasons that the above list contains 39 terms. With this we come to the end of the discussion on the number and nomenclatures of the tantrayuktis. We now turn to the other devices mentioned under [22] above.

[30] Alphabetical Arrangement of Other Devices

It is only अरुणदत्त who has defined and discussed the devices other than the tantrayuktis. Besides, he has not said anything about their subtypes, functions, etc. We, therefore, directly take up their alphabetical arrangement.

30.1 व्याख्याs

1 अधिकरणव्याख्या, **2** अनुलोमव्याख्या, **3** अर्थव्याख्या, **4** उच्चितकव्याख्या, **5** कृच्छ्रव्याख्या, **6** ध्वजव्याख्या, **7** न्यासव्याख्या, **8** पदव्याख्या, **9** पदार्थव्याख्या, **10** पिण्डव्याख्या, **11** प्रकरणव्याख्या, **12** प्रतिलोमव्याख्या, **13** प्रयोजनव्याख्या, **14** फलव्याख्या and **15** सूत्रसमाव्याख्या.

30.2 कल्पनाs

1 आज्ञाकल्पना, **2** गुणकल्पना, **3** प्रधानस्य कल्पना, **4** प्रधानेन कल्पना, **5** भक्ष्यकल्पना, **6** लेशकल्पना and **7** विद्याकल्पना.

30.3 आश्रयs

1 अन्तलोपः, **2** आदिमध्यान्तलोपः, **3** आदिलोपः, **4** आद्यन्तविपर्ययः, **5** उपनयः,

6 उभयपदलोपः, 7 ऋषिक्लिष्टम्, 8 कार्यकारणधर्मः, 9 तन्त्रशीलम्, 10 तन्त्रसंज्ञा, 11 परतन्त्रप्रत्ययः, 12 प्रत्ययधर्मः, 13 प्राकृतम् , 14 मध्यलोपः, 15 वर्णोपजननम्, 16 विभवः, 17 शब्दान्यत्वम्, 18 समानतन्त्रप्रत्ययः, 19 सम्भवः, and 20 हेतुहेतुकधर्मः.

30.4 ताच्छील्यस

1 अवयवः, 2 कर्म, 3 गुणगुणिविभवः, 4 गुणनिमित्तम् , 5 चेष्टानिमित्तम्, 6 तद्धर्मता, 7 ताच्छील्यम् , 8 तात्स्थ्यम्, 9 तादर्थ्यम्, 10 प्रकारः, 11 भूयस्त्वम्, 12 मूलसंज्ञा, 13 विकारः, 14 संसक्तता, 15 सामीप्यम्, 16 साहचर्यम् and 17 स्थानम्.

30.5 Two groups of devices

As shown above the तन्त्रयुक्तिs have been considered by all the seven ancient Indian thinkers, whereas the other devices listed above (30-1 to 30-4) have been considered only by अरुणदत्त. Besides, the number of none of the above four groups of devices exceeds that of the tantrayuktis. In view of this, we call the tantrayuktis as 'Major Devices' and the व्याख्याs and the rest as 'Minor Devices' and treat them in the third and fourth chapters respectively.

Notes and References

1. SED, p.229
2. GSP, p.92
3. CKS I, 10.31.
4. ABI, pp.203-04
5. BKR, p.156
6. RKM, p.3
7. Ibid., p.11
8. KAS , p.5
9. GNY, p.60
10. Ibid., p.61
11. V.M.Kulkarni, **Studies in Sanskrit Sāhitya Śāstra,** First, Patan, B.L.Institute of Indology, 1983, p.64.
12. Rewaprasad Dwivedi, (ed-) **कालिदास-ग्रन्थावली, Complete Works of Kālidāsa,** second revised edition, Varanasi, Banaras Hindu University, 1986, p.335

13. footnote 1above, p.458.
14. Ibid.
15. TY, Introduction, p.1
16. TYV, Appendix I, p.IV
17. Ibid., Appendix III, p. XXVIII.
18. Ibid., Appendix I, p.IV
19. Ibid., Appendix III, pp.XXVIII-XXIX
20. CKS II, p.1031
21. Ibid.
22. TYV, Appendix, pp.XXIX-XXX
23. STS, p. 858
24. ABI, p.198
25. TYV, Appendix , p.XXXI
26. Ibid., pp.XLI-XLII
27. Kuraḷ, the famous ancient Tamil work, uses the term 'Nūl' as an exact equivalent to the word 'Tantra', meaning an authoritative treatise'. For details see—

S.K. Aiyangar, (ed-), **'Tantra', Commemorative Essays Presented to Prof K.B. Pathak,** Poona, Bhandarkar Oriental Research Institute, 1934, pp.382-83

28. TYV, Appendix I, p.IV
29. ABI, p.226
30. TYV, Appendix I , p.V
31. VBS, p.474
32. TYV, p.33

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CHAPTER THREE

MAJOR DEVICES

Definitions and Applications of the Tantrayuktis

[31] Method of Analytical Study

Before beginning an analytical study of the Tantrayuktis, a clarification of the method which it is proposed to adopt in the present chapter, needs to be made.

The consideration of each yukti will be made under the six heads spelt out below:

.0 The **nomenclature** of the yukti.

.1 The **synonyms,** wherever they exist, together with the character and etymology of the term used for the yukti.

.2 Definitions of the yukti as furnished by KT, चक्रपाणिदत्त, ST, इन्दु, अरुणदत्त, the compiler of the VDP, NM and his anonymous disciple. These definitions will be preceded by the illustrations from the Pās. The similarities in the definitions, wherever clearly noticeable, will be indicated. Also, the faults in the definitions, wherever discernible, will be pointed out.

.3 This will be divided into two parts **Principal Meaning** (PM) and **Other Meanings** (OMs). The prominent and/or popular meaning of the yukti will be mentioned under PM and the secondary meanings or the other shades of the PM will be listed under the OMs.

.4 Functions of the yukti will be described under this head. Brief observations about the similarities, dissimilarities, etc in respect of different yuktis will also be noted here.

.5 Applications- Relevant passages illustrating the PM and OMs of the yukti concerned will be reproduced from the Sanskrit works on Indian poetics under this head. The rendering of the original Sanskrit quotation into English will be provided, where it is feared that the original Sanskrit quotation is likely to be misunderstood or is likely to cause confusion.

.6 Remarks will be offered explaining whether the ancient poeticians do or do not possess adequate knowledge of the yukti concerned, whether they have used it efficiently and whether it enjoys a rightful place in the tantrayukti-scheme.

The terms denoting the yuktis will be considered in the alphabetical order in which they have been arranged in 29.1 above.

One more point deserves to be mentioned here. Only a few representative illustrations of the PM and OMs of the yuktis are reproduced in the following sections because it is not practicable to reproduce all the illustrations.

With these introductory remarks we begin the consideration of the first yukti, namely, atikrāntāvekṣaṇa.

[32] अतिक्रान्तावेक्षण (Retrospection)

32.1 Synonyms and Character

अतीतावेक्षा (CK) and अतीतापेक्षा (VB, NM and his anonymous disciple) are the synonyms. However, अतिक्रान्तावेक्षण is a self-explanatory term besides being most popular. The word means 'the act of looking back on past event or experience'. Here it means 'referring to a past statement'.

32.2 Definitions

(i) Pā's sūtra, "यथाविध्यनुप्रयोगः पूर्वस्मिन्।" (Pās 3.4.4) is to be taken to be referring to the previous sūtra "क्रियासमभिहारे लोट् लोटो हिस्वौ वा च तध्वमोः।" (Ibid., 3.4.2)

(ii) "पुरस्तादेवं विहितमित्यतिक्रान्तावेक्षणम् 'अमात्यसम्पदुक्ता पुरस्तात्' इति।" (KTA, p.461).

(iii) "अतीतावेक्षणं नाम यदतीतमेवोच्यते, यथा—'सा कुटी तच्च शयनं ज्वरं संशय-

मत्यपि' (चि.अ.3) इत्यत्र स्वेदाध्यायविहितकुट्यादिकं अतीतमवेक्षते।" (CKS II, p.1031).

(iv) "यत्पूर्वमुक्तं तदतिक्रान्तावेक्षणम्।। यथा—चिकित्सितेषु ब्रूयात्-श्लोकस्थाने यदीरितमिति।।31।।" (STS, p.859).

(v) "अतीतापेक्षा नाम यत्रातीतं पदमपेक्ष्य सम्बन्धार्थता भवति सातीतापेक्षा।।—यथा च ज्वरे लङ्घनं कुर्वीतेति सूत्रोक्तं लङ्घनमपेक्षते।।" (TYV, App. I, p.III).

(vi) "अतीतापेक्षणं नाम। यदतिक्रान्तमपेक्ष्य प्रस्तुतस्य साधनमुच्यते।" (VBH, p.582)

(vii) "इत्युक्तमतिक्रान्तावेक्षणम्।"(VDP, p.13).

(viii) "भवेदतीतापेक्षा सा भूयोऽप्युक्तव्यपेक्षिता ।।25।। यथा—'समः समाने स्थानस्य' (अ.सं.शा.6) इत्यादे 'स्तैर्भवेद् विषम' (अ.सं.सू.2) इत्यादि ग्रन्थार्थमपेक्ष्य 'समाने स्थानस्य' इति वाक्येन समैर्दोषैः समाग्निः। ...इति हि तात्पर्यम्। अन्यथा व्यवहारव्याहतिरेव।" (TYV, pp.25-26).

(ix) "अतीतं यदवेक्ष्योक्तमतीतावेक्षणं हि तत्।।" (TY, p.17)

32.3 PM and OMS

PM-To say that it has been stated previously.

OMs-(1) Only to point out to a related topic formerly elaborately stated. **(2)** To prove the present topic by means of a topic mentioned previously.

32.4 Functions

(i) To connect different topics or subtopics of a very large subject.

(ii) To avoid repetitive discussion of an allied topic.

(iii) To expect the reader to study the work attentively, connecting the present statement with the past one.

32.5 Applications

(i) In his काव्यालङ्कारसूत्राणि वामन states (the truth) 'अवहितं हि चित्तमर्थान् पश्यति।' (VKL, p.11) and refers to it again in the words, 'अवहितं हि चित्तमर्थान् पश्यति इत्युक्तं प्राक्।' (Ibid., p.39). Vāmana's use of the word प्राक् goes to show that he is quite aware of the character of the present yukti.

(ii) So is आनन्दवर्धन as will be evident from his following statements:

'तत्राद्यस्योदाहरणं प्राक् प्रदर्शितमेव।' (ADV, p.204)
'प्रतीयमानो ह्यर्थभेदः प्राक् प्रदर्शितः।' (Ibid., p.546)
'प्रतिपादितं चैतच्चित्रविचारावसरे।' (Ibid., 598)

(iii) Similarly, हेमचन्द्र's two statements, namely, 'सगुणौ शब्दार्थौ काव्यमित्युक्तम्।' (HKN, p.232) and 'शब्दार्थौ सालङ्कारौ काव्यमित्युक्तम्।' (Ibid., p.246) refer to his previous statement 'अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यम्।' (ibid.,p.19).

32.6 Remarks

The Sanskrit writers on Indian Poetics are not only familiar with this tantrayukti but have also used it efficiently in their works.

[33] अतिदेश [Extended application]

33.1 Character

'एकत्र श्रुतस्यान्यत्र सम्बन्धः। अन्यधर्मस्यान्यत्रारोपणम्।' (GSP, p.9)

Connecting the properties of one with those of the other. It is thus a case of extending application of one to the other.

33.2 Definitions

(i) The rule laid down in 'प्रथमानिर्दिष्टं समास उपसर्जनम्।' (Pās 1.2.43) is to be applied to 'एकविभक्ति चापूर्वनिपाते।' (Ibid., 1.2.44).

(ii) "उक्तेन साधनमतिदेशः-दत्तस्याप्रदानमृणादानेन व्याख्यातम् इति।।" (KTA, p.458)

(iii) "अतिदेशो नाम यत्किञ्चिदेव प्रकाश्यार्थमनुक्तार्थसाधनायैव एवमन्यदपि प्रत्येतव्यमिति परिभाष्यते।" (CKS II, p.1030).

(iv) "प्रकृतस्यानागतस्य साधनमतिदेशः।।17।।" (STS, p.858).

(v) "अन्यसम्बन्धिनां धर्माणामन्यत्रव्यवस्थापनमतिदेशः।।" (TYV, App. I, p.II).

(vi) "यत् किंचिदेवार्थजातमुक्त्वाऽनुक्तार्थसाधनाय एवमन्यदपि प्रत्येतव्यमिति परिभाषायां स्थापयति।" (VBH, p.582) cf. (iii) above.

(vii) "अतिक्रमणेन अतिदेशः।" (VDP, p.13).

(viii) "अतिदेशस्तु पूर्वोक्तन्यायस्यान्यानुषङ्गिता।" (TYV, p.8).

(ix) "अतिदेशस्तु यत् किंचिदर्थजातमुदीर्य च।
एवमन्यदपि ज्ञेयमिति स्थापनमुक्तिभिः।। इत्यतिदेशः।" (TY,p.14).

33.3 PM and OMs

PM-To point out the connection between/among the allied or interrelated topics.

OMs-(i) To extend the application of a rule, principle or method of explanation to another similar topic.

(ii) To prove the future or unsaid topic with the present one, using the phrase, 'अनेन अमुकं व्याख्यातम्।' or 'एवं अन्यदपि प्रत्येतव्यम्।', or 'एवमन्यदपि ज्ञेयम्।'

(iii) To establish the relation of the properties of one with those of the other.

33.4 Functions

(i) It helps the author to place different topics and subtopics at their proper places.

(ii) It links coherently the properties of different aspects of a subject.

(iii) It shows the reader the mode of application of the rules of the topic discussed to the topic not actually discussed by the author.

(iv) It expects the reader to study the scientific text carefully and attentively.

33.5 Applications

(i) While commenting on दण्डिन्'s कारिका, 'इह शिष्टानुशिष्टानाम्—' etc, रत्नश्रीज्ञान says: "ननु भाषान्तरैर् अपि चतुर्वर्गप्रतीतिलक्षणा लोकयात्रा प्रवर्तमाना दृ(श्यमाना)स्ति। तदपि श्रुत्यादिमूलं इति अतिदिशन् आह-शिष्टा(नाम)पीति।—तासां (परिशिष्टानां शास्त्रव्यवहार)स्थित्या अपभ्रंशसंगृहीतानाम्।" (DKN, p.2).

(ii) After discussing the अश्लीलपददोष and the क्लिष्टपददोष, वामन observes 'अन्त्याभ्यां वाक्यं व्याख्यातम्।।22।।' (VKL, p.20), suggesting thereby that there do exist the अश्लीलवाक्यs and क्लिष्टवाक्यs too. Later, he actually says so in his वृत्ति (‘अश्लीलं क्लिष्टं चेत्यन्त्ये पदे। ताभ्यां वाक्यं व्याख्यातम्। तदप्यश्लीलं क्लिष्टं च भवति।’ Ibid.). His following remark is very important:

‘अनया च वर्णयमकमालया पदयमकमाला व्याख्याता।’ (Ibid., p.45). This statement occurs after the discussion of the यमकs consisting of the वर्णs. He wants to leave the discussion of the पदयमकs to the imagination of his readers. That is why he has avoided to illustrate पादयमक, एकपादादिमध्यान्तयमक, पादयोरादिमध्यान्तयमक, एकान्तरपादान्तयमक, एकान्तरपादादिमध्ययमक and समस्तपादादिमध्यान्तयमक made of the पदs. Vāmana does recognize these varieties of यमक but speaks about them by means of the अतिदेश तन्त्रयुक्ति.

(iii) It is more than obvious that केशवमिश्र has made use of the present yukti in the following statement:

‘अत्र विकासः पुष्पधर्मो मुखेऽनुपपन्न इति लक्षितेन प्रसृतत्वेन लोकोत्तररमणीयतात्मकातिशयो व्यज्यते। एवमग्रेऽपि।’ (KAS, p.12)

Here the author has described the connection, based on similarity, between the topic on hand and the one to be described later.

33.6 Remarks

The ancient writers on Poetics are quite familiar with the character and potential of अतिदेश. This yukti provides a complement to the text deliberately left incomplete by the author. In view of this, it has a positive role to play in a scientific treatise.

[34] अधिकरण [Subject or Topic of discussion]

34.1 Character

‘विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम्।
निर्णय (संगति) श्चेति पञ्चाङ्गं शास्त्रेऽधिकरणं स्मृतम्।।’ (GSP, p.11)

The अधिकरण in a शास्त्र has five elements, viz., the subject-matter, the doubts about it, the opponent’s objections(s) to it, their refutation and the conclusion (or the reconciliation of the author’s views).

34.2 Definitions

(i) "अधिकृत्य कृते ग्रन्थे।" (Pās 4.3.87).

(ii) "यमर्थमधिकृत्योच्यते तदधिकरणम्—पृथिव्या लाभे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैः प्रस्थापितानि प्रायशस्तानि संहृत्यैकमिदमर्थशास्त्रं कृतं इति।" (KTA, p.457)

(iii) "अधिकरणं नाम यमर्थमधिकृत्य प्रवर्तते कर्ता।' यथा 'विघ्नभूता यदा रोमा' (सू.अ.1) इत्यादि। अत्र रोगादिकमधिकृत्यायुर्वेदो महर्षिभिः कृत इति 'रोगा' इत्यधिकरणम्।" (CKS II, p.1029).

(iv) "यमर्थमधिकृत्योच्यते तदधिकरणं—यथा रसं दोषं वा।।" (STS, p.858). cf. (ii) above.

(v) "अधिकरणं प्रस्तावः सामान्येनोक्तमप्यर्थजातं यद्बलाद्विशेषेऽवस्थाप्यते तदधिकरणम्।" (TYV, App. I, p.1)

(vi) "तत्राधिकरणं नाम। यदधिकृत्य वर्तते शास्त्रं स्थानमध्यायः प्रकरणं वाक्यं वा। तत्र शास्त्राधिकरणं यदधिकृत्य शास्त्रं प्रवर्तते। यथा। अष्टावङ्गान्यधिकृत्य हृदयाख्यं सर्वशास्त्रं प्रवृत्तम्।—अध्यायोऽपि यदधिकृत्य प्रवर्तते तदध्यायाधिकरणम्।...... प्रकरणं यदधिकृत्य प्रवर्तते तत्प्रकरणाधिकरणम्।—एवं वाक्यमपि यदधिकृत्य प्रवर्तते तद्वाक्याधिकरणं वेद्यम्।" (VBH, p. 581)

(vii) "यमर्थमधिकृत्योच्यते तदधिकरणम्।"(VDP, p.13). This is the same as (iv) above.

(viii) "तत्राधारोधिकरणं तात्पर्यं तत्र तिष्ठति।।1।।" (TYV,p.2)

(ix) "तन्त्राधारोधिकरणं तात्पर्यं यत्र तिष्ठति।
"तन्त्राधिकरणं तद्यदधिकृत्य प्रवर्तते।
शास्त्रं स्थानं तथाध्यायं वाक्यं प्रकरणं च वा।।" (TY, p.5)

This is a combination of (vi) and (viii) above.

34.3 PM and OMs

PM-The subject-matter of discussion or consideration.

OMs-(i) The subject-matter of the whole scientific work.

(ii) The topic of a chapter, section, sentence, etc.

(iii) The mainstay of the subject of the whole scientific work.

(iv) The assigning of a particular meaning to a general term.

34.4 Functions

(i) It at once clarifies the subject of the scientific treatise.

(ii) It sheds light on the author's intention in writing a particular sentence, or a chapter or the treatise.

(iii) It helps the reader know the number of smaller units the whole subject of the scientific work is divided into.

(iv) It also makes it possible for the reader to locate the place/s of digression, if any, in a scientific work.

(v) It familirizes the reader with the common/general and the uncommon/particular meanings of different words.

34.5 Applications

(i) The title of वामन's work is 'काव्यालंकारसूत्राणि' (VKL, p.1). It at once suggests that the काव्यालंकार or the 'Beauty of Poetry or Poetical Composition' is the अधिकरण of वामन's whole work. In other words, it is the शास्त्राधिकरण. He has adopted the अधिकरण-अध्याय arrangement to specify the major and minor topics. His work has five अधिकरणs, namely, शारीरम्, दोषदर्शनम्, गुणविवेचनम्, आलङ्कारिकम् and प्रायोगिकम्, respectively. Thus शारीर, दोषदर्शन, etc are the अधिकरणs or the topics of discussion of the respective अधिकरणs or sections. The अधिकरणs are further subdivided into अध्यायs. For example, the first अधिकरण has three अध्यायs. The name of the first अध्याय is प्रयोजनस्थापना. This, then, is the अध्यायाधिकरण, the topic of the अध्याय.

According to वामन प्रतिभा is one of the constituents of the प्रकीर्ण काव्याङ्ग (vide VKL, p.10). Now, प्रतिभा ordinarily means intellect or understanding, vivid imagination or bright conception (vide SED, p.358). वामन, however, does not use the word प्रतिभा in this general or ordinary sense. He uses it to mean 'कवित्वबीजम्' (VKL, p.11) ie 'the root of poetic creation.' This act of assigning a particular meaning to the word प्रतिभा represents the fifth of the above OMs.

(ii) काव्यालङ्कार is the अधिकरण of the whole work अलङ्कारशेखर (KAS) by केशवमिश्र. It is, therefore, the शास्त्राधिकरण. The KAS is divided into 8 रत्नs which, in turn, are subdivided into small units called

मरीचिs. The theme of the second रत्न, for instance, is काव्यदोष. Thus the काव्यदोषs are the अध्यायाधिकरण. In the three मरीचिs of the said रत्न, the author has dealt with the पददोषs, वाक्यदोषs and अर्थदोषs respectively. These then can be said to be प्रकरणाधिकरणs of the respective मरीचिs.

(iii) We notice a large number of passages illustrating the fifth of the above OMs. For example,

रत्नश्रीज्ञान says about दण्डिन्'s use of the word 'लोकयात्रा'— 'विशिष्टा लोकयात्रा (अ)भिप्रेता न तु या काचित्। सा (वाक् शास्त्ररूपे)ति तदभावे, यथोक्तलोकयात्रानुपपत्तेश्च अन्यत्रापि यथासम्भवं सामान्यशब्दात् विशेषः प्रसत्तव्यः।।' (DKN, p.2). Again, रत्नश्रीज्ञान explains the word गौः saying, 'गौर्वाक् काव्यादिस्वभावा।' (Ibid, p.4).

रत्नश्रीज्ञान's gloss on दण्डिन्'s कारिका 'गुणदोषानशास्त्रज्ञः—'etc is more explicit. It reads as follows: 'काव्यापेक्षया तु शब्दार्थालंकारस्वभावा गुणाः। दोषास्तु अपार्थत्वादयः। श्लेषविपर्यासादयश्च वैदर्भमार्गापेक्षया वक्ष्यमाणाः। अत एव सामान्येन आह गुणदोषान् अशास्त्रज्ञः कथं विभजते जनः इति। सर्वमपि सा(मान्यं ए) कस्याप्यर्थस्य प्रकृतापेक्षया विशेषनिष्ठं भविष्यति इति निपुणेयं वाचोयुक्तिः। (Ibid., pp.5-6)

It is to be noted here that रत्नश्रीज्ञान has used the very words सामान्य and विशेष in the above passages.

(iv) गुलाबराव महाराज begins his work with the सूत्र, 'अथातः काव्यं व्याख्यास्यामः।' (GSR,p.291). This means that 'poetry' is the subject of गुलाबराव महाराज's work, काव्यसूत्रसंहिता.

But the above sūtra can be interpreted a bit differently. The word काव्य can be taken to mean poetry, its definition, purpose, cause, kinds, elements, result, etc. Such an inclusive interpretation of the word काव्य can represent the fifth OM of अधिकरण.

34.6 Remarks

An author of a scientific work has to take the help of the present yukti at every stage of the composition. It thus expects the reader to familiarize himself with all the four shades of meaning meticulously.

[35] अनागतावेक्षण [Consideration of or Reference to a future statement]

35.1 Synonyms and Character

The synonyms are अनागतावेक्षा (CKS) and अनागतापेक्षा (VBS). But अनागतावेक्षण is more expressive of the character of the yukti. अनागत means 'which has not yet come into being'. That is to say, which will come into being in the future. अवेक्षण means 'viewing, consideration or attending to.' This is the opposite of अतिक्रान्तावेक्षण (see 32 above).

35.2 Definitions

(i) "प्राक् कडारात् समासः।" (Pās 2.1.3) refers to "कडाराः कर्मधारये।" (Ibid., 2.2.38), which latter is later in space. Similarly, the सूत्र "प्राक् क्रीताच्छः।" (Ibid., 5.1.1.) refers to the posterior सूत्र "तेन क्रीतम्।" (Ibid., 5.1.36).

(ii) "पश्चादेवं विहितमित्यनागतावेक्षणम्—तुलाप्रतिमानं पौतव्याध्यक्षे वक्ष्यामः। (97-15) इति।" (KTA, p.461).

(iii) "अनागतं विधिं प्रमाणीकृत्यार्थसाधनम्।" (CKS II, p. 1031).

(iv) "एवं वक्ष्यतीत्यनागतावेक्षणम्। यथा—श्लोकस्थाने ब्रूयात्-चिकित्सितेषु वक्ष्यामीति।" (STS, p.859).

(v) "अनागतापेक्षा नाम यत्रानागतेनार्थेन सम्बन्धिता भवति सानागतापेक्षा।" (TYV, App I, p.III).

(vi) अरुणदत्त's commentary on this point is mutilated and hence not available.

(vii) "परत्र वक्ष्यामीत्यनागतावेक्षणम्।" (VDP, p.13).

(viii) "भवेदनागतापेक्षा भावितार्थप्रदर्शनम्।।26।।" (TYV, p.26).

(ix) 'अनागतं भविष्यद्यत्तस्यावेक्षा यथोच्यते।।" (TY,p.17).

35.3 PM and OMs

PM-The statement to the effect that it will be stated later at the appropriate place.

OMs-(i) Only a reference to a later topic.

(ii) To show the relationship of the topic on hand with that to be discussed later in the treatise.

(iii) To prove the topic on hand by assuming the validity of the rule to be stated later.

35.4 Functions

(i) It helps the scientific writer to shorten the discussion of the current topic and to expand it later at the appropriate place.

(ii) It avoids the scientific work from becoming clumsy and disjointed.

(iii) It helps the reader know the allied or related topics.

35.5 Applications

(i) Vāmana has made use of this yukti at many places. A few instances are being quoted below:

‘ये त्वन्ये शब्दार्थदोषाः सूक्ष्मास्ते गुणविवेचन एवोच्यन्ते उपमादोषाश्चोपमाविचार इति।’ (VKL, p.29).

‘पाठधर्मश्च न सम्भवतीति, ‘न पाठधर्माः सर्वत्रादृष्टेः’ इत्येवं वक्ष्यामः।’ (Ibid., p.33).

‘उपमानोपमेयलोपस्तूपमाप्रपञ्चे द्रष्टव्यः।’ (Ibid., p.50).

The first of the above statements is not only indicative of the present yukti but is also important because it refers to the subtle शब्दार्थदोषs which are of the nature of the विपर्ययs of ओजस्, श्लेष, समता, माधुर्य, सौकुमार्य, उदारता, अर्थव्यक्ति and कान्ति together with शुद्धप्रसाद. The reader is supposed to conceive of these सूक्ष्मदोषs.

(ii) आनन्दवर्धन has told his readers in the following statement that he would discuss the अलङ्कारध्वनि later at length.

‘द्वितीयोऽपि प्रभेदो वाच्याद्विभिन्नः सप्रपञ्चमग्रे दर्शयिष्यते।’ (ADV, p.25). Similarly, his statements, namely, ‘ततोऽन्यच्चित्रमेवेत्यग्रे दर्शयिष्यामः।’ (Ibid., p.44), ‘अलङ्कारा गुणा वृत्तयश्चेति प्रतिपादयिष्यन्ते।’ (Ibid., p.63), ‘वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते।’ (Ibid., p.412), etc are also instances of the present yukti.

(iii) The following passages from राजशेखर’s work go to show that he has also made use of this yukti:

'अलङ्कारव्याख्यानं तु पुरस्तात्।' (RKM, p.3). Here पुरस्तात् means 'later or further on'.

'आन्वीक्षिकीं तु विद्यावसरे वक्ष्यामः।' (Ibid.)
'तमौपनिषदिके वक्ष्यामः।' (Ibid., p.5)
'वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः।' (Ibid., p.8)
'रीतयस्तु तिस्रस्तास्तु पुरस्तात्।' (Ibid., p.10)
'तं यदि सारस्वतोऽनुभावः प्रसादयति तमौपनिषदिके वक्ष्यामः।' (Ibid., p.11)

(iv) हेमचन्द्र's following statements are also instances of the yukti under consideration:

'व्युत्पत्त्यभ्यासौ तु प्रतिभाया एव संस्कारकाविति वक्ष्यते।' (HKN, p.5),
'वाक्यस्य रसादिव्यञ्जकत्वं रसादिलक्षणे एवोदाहरिष्यते।' (Ibid., p.67),
'तद्द्वारेण तु रसे उपयोग इति गुणप्रकरणे एव वक्ष्येते इतीह नोक्ते।' (Ibid.).

35.6 Remarks

The ancient Indian poeticians have used this युक्ति skillfully realizing its utility value.

[36] अनुमत [Assent, agreement]

36.1 Character

अनुमत is the same as अनुमोदन which means the acceptance or approval of the views of others.

36.2 Definitions

(i) "सम्बुद्धौ शाकल्यस्येतावनार्षे।" (Pās 1.1.16), "तृषिमृषिकृशेः काश्यपस्य।" (Ibid.,1.2.25), "अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा।" (Ibid., 3.4.18), "उदीचां माङो व्यतीहारे।" (Ibid., 3.4.19), "इको ह्रस्वोऽङ्यो गालवस्य।" (Ibid., 6.3. 61), "ऋतो भारद्वाजस्य।" (Ibid., 7.2.63), "नोदात्तस्वरितोदयमगार्ग्यकाश्यपगालवानाम् (Ibid., 8.4.67). In these सूत्रs, Pā has referred to his predecessors' views without refuting or contradicting them, indicating thereby his approval of them.

(ii) "परवाक्यमप्रतिषिद्धमनुमतम्—'पक्षावुरस्यं प्रतिग्रह इत्यौशनसो व्यूहविभागः। (399.14) इति।" (KTA, p.459).

(iii) "अनुमतं नाम एकीयमतस्यानिवारणेनानुमननम्।।" (CKS II, p.1030).

(iv) "परमतमप्रतिषिद्धमनुमतम्। यथा—अन्यो ब्रूयात्—सप्त रसा इति, तच्चाप्रतिषेधा-

दनुमन्यते कथंचिदिति।'' (STS, p.859)

(v) ''परपक्षस्य भिन्नस्याप्यङ्गीकरणमनुमतम्।'' (TYV, App. I,p.III)

(vi) ''उष्णं शीतं द्विधैवान्ये वीर्यमाचक्षतेऽपि च।
नानात्मकमपि द्रव्यमग्नीषोमौ महाबलौ।।
इत्यादिना ह्यनुमतम्, न विघातः कृतः।।'' (VBH, p. 582)

(vii) ''परमतमप्रतिषिद्धमनुमतम्।'' (VDP, p.13)

This is the same as (iv) above.

(viii) ''अपास्यानुमतं पक्षानात्मपक्षव्यवस्थितिः।।'' (TYV, p.23)

(ix) ''—तस्यानुमतमेव तत्'' इत्यनुमतम्।। (TY, p.16)

The TY is mutilated at this place. As a result, we cannot know the exact view of the TY in this matter.

36.3 PM and OMs

PM-To give assent to or to approve of the view/s of the others.

OMs-(i) To quote the differing view/s of the other thinkers without contradicting them.

(ii) To contradict the view/s held by the others and to establish one's own viewpoint. This shade of meaning has been put forward only by NM.

36.4 Functions

(i) It inspires the author to know the views of others and to quote them in his own work, either for assent or for contradiction.

(ii) It helps the diligent reader to collect, to organize chronologically and to study critically all the controversies or theories concerning a particular subject.

(iii) It enables a common reader to familiarize himself with the various views on the same subject.

(iv) It also enables the reader to know which viewpoint is refutable and why.

36.5 Applications

(i) We begin with भामह's work:

‘रूपकादिरलङ्कारस्तथान्यैर्बहुधोदितः।’ (BKR, p.7)
‘न तदिच्छन्ति कृतिनो गण्डमप्यपरे किल।’ (Ibid., p.26)
‘केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि।’ (Ibid., p.29)
‘ग्राम्यानुप्रासमन्यत्तु मन्यन्ते सुधियोऽपरे।’ (Ibid., p.31)
‘लाटीयमप्यनुप्रासमिहेच्छन्त्यपरे यथा।’ (Ibid., p.32)
‘स्वभावोक्तिरलङ्कार इति केचित्प्रचक्षते।’ (Ibid., p.66)

भामह has approved of the above views.

(ii) वामन's statements reproduced below are instances in point:

‘तदारोहणार्थमितराभ्यास इत्येके।।16।।’ (VKL, p.6)
‘आरोहस्य—क्रमेणारोहणमवरोहणं चेति केचित्।’ (Ibid., p.32)
‘व्याजोक्तिः यां मायोक्तिरित्याहुः।’ (Ibid., p.65)

वामन has opposed the above first view and just recorded the other two.

(iii) In राजशेखर's काव्यमीमांसा we have instances of both the OMs. For example, ‘वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो नाट्यवेदः इति द्रौहिणिः।’ (RKM, p.2) and ‘पुराणप्रविभेदः एवेतिहासः इत्येके।’ (Ibid.,p.3) represent the first OM, while ‘नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते’ इत्याचार्यः। ‘न’ इति यायावरीयः। एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते।’ (Ibid., p.13) represents the second OM.

(iv) केशवमिश्र has also employed this yukti, as is evident from the following passages:

‘उक्तं च श्रीपादेन-शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, अलङ्काराः कुण्डलादिवत् इति।’ (KAS, p.21); ‘व्यतिरेकालङ्कारस्त्वतिरिच्यते इत्येके।’ (Ibid., p.39); ‘—आक्षेपः। सोऽपि पृथगित्यपरे।’ (Ibid.).

36.6 Remarks

The ancient Indian rhetoricians are not only familiar with the character of this yukti but have used it correctly. Incidentally, this yukti makes it possible for one to write on ‘Ancient Indian Literary Controversies.’

[37] अपदेश [Statement of the reason; Adducing a cause]

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37.1 Character

It is a statement giving a reason for something

37.2 Definitions

(i) "Apadeśa, citation of another's opinion along with one's own, for refutation (as in I.2.51-52)" (IKP, p.309). The sūtras referred to in this quotation are 'लुपि युक्तिवद् व्यक्तिवचने।' and 'विशेषणानां चाजातेः।' respectively. It is, however, not clear how these sūtras represent the apadeśa.

(ii) "एवमसावाहेत्यपदेशः-'मन्त्रिपरिषदं द्वादशामात्यान् कुर्वीतेति मानवाः, षोडशेति बार्हस्पत्याः, विशंतिमित्यौशनसाः, यथासामर्थ्यमिति कौटल्यः (31-10) इति।" (KTA, p.458).

(iii) "अपदेशो नाम यत्प्रतिज्ञातार्थसाधनाय हेतुवचनम्।"(CKS II, p.1030).

(iv) "अनेन कारणेनेत्यपदेशः, यथाऽपदिश्यते-मधुरः श्लेष्माणमभिवर्धयतीति।।15।। (STS, p.858).

(v) "अपदेशो नाम प्रतिज्ञातस्य साधनहेतुरपदेशः।" (TYV, App.I, p.II).

(vi) "अपदेशो नाम। यदाचार्यः किञ्चिदर्थं प्रतिज्ञाय हेतुमुपदिशति।" (VBH, p.582).

(vii) "अनेन कारणेनेत्यपदेशः।" (VDP, p.13).

This is the same as (iv) above.

(viii) "अपदेशस्तु कण्ठोक्तं वाक्यमर्थेन दर्शयेत्।।11।।

यथा—'उष्णोदकोपचारी स्यात् (अ.हृ.सू.16-25) इत्यादौ शीतोदकं न स्पृशेदिति।" (TYV, p.8).

(ix) "अपदेशस्तु हेतूक्त्या स्वप्रतिज्ञास्थिरीकृतिः। इत्यपदेशः।" (TY,p.14).

37.3 PM and OMs

PM-The statement of a reason or the statement of a cause of something.

OMs-(i) The statement of the reason is either explicit or implicit. When it is explicit, the word stating the reason is in the instrumental or ablative case. When it is implicit, it is in tine form of a sentence.

(ii) To quote another author's opinion on a given subject and to express one's own views too.

(iii) To point to the intended meaning by means of words expressly used.

37.4 Functions

(i) To help the reader to know the cause/s of an effect.

(ii) It thus provides him with a means to verify the validity of the cause-and-effect relationship proposed by the author.

(iii) It acquaints the reader with the various points of view on a subject.

(v) It expects the reader to find out the underlying meaning of an author's open statement.

37.5 Applications

Let us first consider the illustrations representing the PM.

(i) "तासां पूर्वा गाद्या, गुणसाकल्यात्।।14।।" (VKL, p.6),
'गद्यस्य पूर्वं निर्देशो दुर्लक्ष्यविषयत्वेन दुर्बन्धत्वात्।' (Ibid., p.12),
'काव्यं ग्राह्यमलंकारात्।।1।।' (Ibid., p.1),
'काव्यं सदृष्टादृष्टार्थम्, प्रीतिकीर्तिहेतुत्वात्।' (Ibid., p.2).

(ii) 'शब्दा न शक्यन्ते तत्त्वतो निर्ज्ञातुम् आनन्त्यात्।' (ADV, p. 511).
'अयमुक्तप्रकारो ध्वनिर्भक्त्या नैकत्वं बिभर्ति। भिन्नरूपत्वात्।' (Ibid., pp.70-71).

(iii) 'पृथगेव हि कवित्वाद्भावकत्वं भावकत्वाच्च कवित्वम्। स्वरूपभेदाद्विषयभेदाच्च।।' (RKM, p.14).

(iv) 'न हि सर्वत्र सर्वेषां विशेषाणां प्रदर्शनम्।
अतिविस्तरदोषेण ग्रन्थोच्छेदप्रसङ्गतः।।' (VCC, part two, p.131)

(v) 'इह च काव्यं नायकादिप्रतिबद्धं भवतीति नायकादिलक्षणमुच्यते।' (HKN, p.355). Here the reason is expressed by the word इति.

(vi) 'कविर्द्विविधः।। ईश्वरो जीवश्च।। ईश्वरो वेदबोधकः।। तदंशाज्जीवोऽपि कविर्भवितुमर्हति।।1-4।।' (GSR, pp.292-93);

'कवित्वं साध्यं सर्वैः।। सद्यःपरनिर्वृतिदर्शनात्।।1-2।।'(Ibid.,p.295) Let us now turn to OM No.2.

(i) 'वार्ता कामसूत्रं शिल्पशास्त्रं दण्डनीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि' इत्यपरे।—'दण्डनीतिरेवैका विद्या' इत्यौशनसाः।—'वार्ता दण्डनीतिर्द्वे विद्ये,' इति बार्हस्पत्याः।—

त्रयीवार्तादण्डनीतयस्तिस्रो विद्याः इति मानवाः।—'आन्वीक्षिकीत्रयीवार्तादण्डनीतयश्चतस्रो विद्याः' इति कौटल्यः।—'पञ्चमी साहित्यविद्या' इति यायावरीयः।। (RKM, p.4); 'तेषां पूर्वः पूर्वः श्रेयान्' इति श्यामदेवः।—'उत्कर्षः श्रेयान्' इति यायावरीयः।' (Ibid., p.13).

Numerous instances of this shade of meaning can be quoted from the RKM.

We now consider OM No.3.

(i) भामह, by actually saying

'माधुर्यमभिवाञ्छन्तः प्रसादञ्च सुमेधसः।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते।।' (BKR, p.29)

has implied that those who are fond of the qualities माधुर्य and प्रसाद use only a few compound words in their compositions. This further signifies that the poetic pieces full of the above two qualities contain fewer and shorter compound words.

(ii) In 'नीरसं काव्यं न स्याद्रसिकतुष्टये।' (KAS, p.75), केशवमिश्र suggests that it is only the सरस काव्य that delights the lovers of poetry.

37.6 Remarks

(i) The ancient poeticians have evinced their thorough acquaintance with the character of this yukti.

(ii) They have used this device quite successfully.

(iii) The reader can get at the concealed or implied meaning of a topic with the assistance of this yukti. This itself goes to prove its necessity for a scientific work.

[38] अपवर्ग [An exception to a general rule; A special rule]

38.1 Synonym and character

अपवर्ज (STS) is the synonym. The present अपवर्ग is not to be confused with the other अपवर्ग, which means मोक्ष.

38.2 Definitions

(i) The sūtra "आतोऽनुपसर्गे कः।" (Pās 3.2.3) is the अपवर्ग to the उत्सर्ग "कर्मण्यण्।" (ibid.,3.2.1). Similarly, "इको यणचि।" (ibid.,6.1.77) is the उत्सर्ग, the अपवर्ग to which is "अकः सवर्णे दीर्घः।" (ibid.,6.1.110)

(ii) "अभिप्लुतव्यपकर्षणमपवर्गः-'नित्यमासन्नमरिबलं वासयेदन्यत्राभ्यन्तरकोपशङ्कायाः' [364.1] इति।" (KTA, p.460).

(iii) "अपवर्गो नाम साकल्येनोद्दिष्टस्यैकदेशापकर्षणम्।" (CKS II,p.1030)

(iv) "अभिव्याप्याकर्षणमपवर्गः। यथा—अस्वेद्या विषोपसृष्टाः, अन्यत्र कीटविषादिति।।18।।" (STS, p. 858).

(v) "अपवर्गो नाम सामान्योक्त्यनुप्रविष्टस्य विशेषेणाकर्षणं सोपवर्गः।" (TYV, App.I, p.II).

(vi) "अपवर्गो नाम-साकल्येनोत्सृष्टस्य यत्पुनस्तदेकदेशापकर्षणम्।" (VBH, p.582).

(vii) "अभिप्रायानुकर्षणमपवर्गः।" (VDP, p.13). This is not clear.

(viii) "अपवर्गस्त्वनौचित्यादितरोक्त्यपवर्जनम्।।18।।" (TYV, p.14).

(ix) "अपवर्गस्तु साकल्येनोद्दिष्टस्यैकदेशतः।
पुनस्तस्यापकर्षोऽयं निर्दिष्टः स मनीषिभिः।।" (TY,p.15).

38.3 PM and OMs

PM-The statement of an exception to a general rule.

OMs-(i) To state first the general rule and then the exception/ exceptions to it.

(ii) To draw the desired meaning from the words used by the author.

(iii) To set aside the views of others because of their impropriety.

38.4 Functions

(i) It acquaints the reader with the general rule and the exception/s to it at the same time.

(ii) This acquaintance lends completeness to the reader's knowledge of a scientific subject.

(iii) The present yukti helps the reader to distinguish between the proper and the improper views and to discard the latter.

38.5 Applications

(i) Let us begin our discussion with the consideration of भामह's views.

According to him, श्रुतिदुष्ट, अर्थदुष्ट, कल्पनादुष्ट and श्रुतिकष्ट are four faults pertaining to language (BKR, p. 24). But there is an exception to this general rule which he states in these words: 'सन्निवेशविशेषात्तु दुरुक्तमपि शोभते।' (Ibid., p.26), meaning, 'If the words are employed in a special manner, they beautify the poetic composition.' For instance, the word गण्ड is generally regarded as undesirable in a poetic piece, but if it is juxtaposed with the word पाण्डु (as in the expression 'आपाण्डुगण्डमेतत्ते वदनं वनजेक्षणे।' (Ibid., p.27), then it becomes charming. Similarly, 'पुनरुक्ति' repetition is, as a rule, a दोष. But there is an exception to this general rule, which भामह states in the following words:

'भयशोकाभ्यसूयासु हर्षविस्मययोरपि।
यथाह गच्छ गच्छेति पुनरुक्तं न तद्विदुः।।' (Ibid., p.92)

meaning, 'In the description of the feelings like fear, grief, jealousy, dismay, etc, the verbal repetition is not regarded as a fault'.

(ii) The following passages from वामन's work are very clear instances of the present yukti:

'पूरणार्थमनर्थकम्।।9।।' (VKL, p.16)—This is a general rule.
'न वाक्यालंकारार्थम्।।10।।' This is an exception to the above rule.
'अपवादार्थमिदम्। वाक्यालंकारप्रयोजनं तु नानर्थकम्।।' (ibid.).
'असभ्यार्थान्तरमसभ्यस्मृतिहेतुश्चाश्लीलम्।।15।।'—rule
'न गुप्तलक्षितसंवृतानि।।16।।'—exception.
'अपवादार्थमिदम्। गुप्तं लक्षितं संवृतं च नाश्लीलम्।' (ibid.,p.18).
'उक्तार्थपदमेकार्थम्।।11।।'—rule
'न, विशेषश्चेदेकार्थं दुष्टम्।।12।।'—exception
'न गतार्थं दुष्टम्, विशेषश्चेत्प्रतिपाद्यः स्यात्।।' (ibid., p.24).

It is to be noted that वामन has used the very word अपवाद (along with the word न) in the above passages.

(iii) We have an interesting example of OM No.3 of the present yukti in the debate reproduced below from राजशेखर's काव्यमीमांसा:- 'प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी' इत्यानन्दः।—'व्युत्पत्तिः श्रेयसी' इति मङ्गलः।—'प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्यौ' इति यायावरीयः।' (RKM, p.16).

Of the two faculties, namely, प्रतिभा (genius) and व्युत्पत्ति (learning), प्रतिभा is superior according to Ānanda. Maṅgala, however, feels व्युत्पत्ति is superior. But राजशेखर discards both these views and states that प्रतिभा and व्युत्पत्ति are preferable when both exist in an intimately united form.

(iv) केशवमिश्र's अलङ्कारशेखर presents a very striking example of the present yukti in the following passage:

> 'उद्दामा वीररौद्रादौ छन्दोरीत्यक्षरादयः।
> हृद्याः शृङ्गारहास्यादौ परयोर्मध्यमा गतिः।।1।।

अत्र वैपरीत्यं दोषायेति मनसि कृत्वा क्वचिददोषतामाह—

> 'वक्तृवाच्यप्रबन्धानामौचित्येन क्वचित्क्वचित्।
> रचनावृत्तिवर्णानामन्यथात्वमपीष्यते।।2।।' (KAS, pp.89-90)

(v) हेमचन्द्र states the general rule—'शब्दशास्त्रविरोधोऽसाधुत्वम।' (HKN, p.164) and the exception to it in 'न दोषोऽनुकरणे इति वक्ष्यमाणत्वात् पश्यैष च गवित्याह'—इत्यत्र न दोषः।' (ibid.).

38.6 Remarks

(i) The ancient poeticians have shown a thorough knowledge of this device.

(ii) They have exploited all its shades of meaning.

(iii) This device is a dependable means of knowing the correct rules of a scientific subject.

[39] अर्थापत्ति [Implication]

39.1 Character and Etymology

The compound word अर्थापत्ति has two constituents, अर्थ and आपत्ति. Here आपत्ति does not mean 'calamity', but it means 'obtaining, getting or procuring.' Thus the compound word means अर्थस्य प्राप्तिः or अर्थस्य सूचनम्. This meaning is not directly stated but is indirectly suggested. It is something like a logical consequence.

OAD defines the word 'implication' in these words: 'a thing that is suggested or implied; a thing that is not openly stated.' (OAD,

39.2 Definitions

(i) We have no instance of this yukti in the Pās.

(ii) "यदनुक्तमर्थादापद्यते साऽर्थापत्तिः—'लोकयात्रावित् राजानमात्मप्रकृतिसम्पन्नं प्रियहितद्वारेणाश्रयेत।' (260-24) 'नाप्रियहितद्वारेणाश्रयेत' इत्यर्थादापन्नं भवति इति।" (KTA, p.459).

(iii) 'अर्थापत्तिर्नाम यदकीर्तितमर्थादापद्यते सार्थापत्तिः यथा नक्तं दधिभोजननिषेधः, अर्थाद्दिवा भुञ्जीत इत्यापद्यते।" (CKS II, p.1030).

(iv) "यदकीर्तितमर्थादापद्यते सार्थापत्तिः। यथा—ओदनं भोक्ष्ये इत्युक्तेऽर्थादापन्नं भवतिनायं पिपासुर्यवागूमिति।" (STS, p.858).

This is a verbatim reproduction of CK's definition [vide (iii) above].

(v) "अर्थापत्तिर्नाम यदेकस्मिन्नर्थे उच्यमाने अनुक्तस्याप्यर्थस्य बलादागमनं सार्थापत्तिः।" (TYV, App.I, p.II)

(vi) "अर्थापत्तिर्नाम- योऽन्येनार्थेनोक्तेन ततोऽपरोऽप्यर्थो गदितः इव ज्ञायते।" (VBH, p.582).

(vii) "यदकीर्तितमर्थादापद्यते सार्थापत्तिः।" (VDP, p.13).

This is the same as (iii) and (iv) above.

(viii) "अर्थापत्तिः सहोक्तेभ्योप्येकस्यार्थोऽन्यथापतेत्।" (TYV, p.8).

(ix) "अर्थावगतिरेवार्थापत्तिरित्यभिधीयते।" (TY, p.14).

The knowledge (अवगति) of such an अर्थ that has not been made clear.

39.3 PM and OMs

PM-The meaning not expressed in so many words is suggested by the words actually used.

OMs-(i) The implied meaning is conveyed by the force of the meaning of the words used.

(ii) The implied meaning is understood as if it was actually stated.

(iii) The intended meaning is obtained in a different manner.

(iv) The implied meaning is generally the opposite of the expressed meaning.

39.4 Functions

(i) It expects the reader to exercise his power of deduction.

(ii) It enables the author to leave some part/s of the subject–matter to the inference of the reader.

(iii) This yukti helps to reduce slightly the bulk of the treatise.

39.5 Applications

(i) While discussing the interrelationship between poetry and science, भामह says: 'काव्यं तु जायते जातु कस्यचित्प्रतिभावतः।' (BKR, p.3) meaning, 'But poetry springs up rarely and that also only in one who is endowed with the poetic faculty.' An alert reader infers from this expressed meaning that poetry never originates in the mind of a dullard.

Similarly, the stanza 'काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत्।
उत्सवः सुधियामेव हन्त दुर्मेधसो हताः।।' (ibid., p.37) instantly suggests that poetry should be such as is intelligible both to the learned and the commoner alike and not needing the aid of a lengthy commentary.

Also, as soon as a reader reads the following stanza, he deduces the implied meaning, that a poet should never neglect the science/s and the conduct of the people in general:

'नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम्।
शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः।।' (ibid., p.103)

(ii) When वामन tells his readers that the वैदर्भी style is full of all poetic attributes (or excellences) ('समग्रगुणोपेता वैदर्भी।।11।।'-VKL, p.4) he implies that the said style is completely flawless and lacks no good qualities.

(iii) Without राजशेखर's telling his reader in so many words that the reader should diligently study राजशेखर's 'काव्यमीमांसा', the reader infers it immediately on reading the following कारिकाः 'इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवे। वाग्लवं न स जानाति न विजानाति यस्त्विमाम्।।' (RKM, p.2). From राजशेखर's remark that, that poet is great who does not waste his genius on trivial plots and descriptions, ('नीचैर्नार्थकथासर्गे

यस्य न प्रतिभाक्षयः। स कविग्रामणीरत्र शेषास्तस्य कुटुम्बिनः।' (ibid., p.40), the attentive reader immediately deduces that poetry of a really great poet is always full of excellent plots and descriptions.

(iv) क्षेमेन्द्र affirms '—गुणा एव गुणाः सदा।।5।।' (KLV, p.11), meaning, Poetic qualities or attributes will always be looked on as qualities.' This affirmation at once suggests that the गुणs can never attain the status of the जीवित (lifeblood) of poetry.

39.6 Remarks

(i) The ancient poeticians have quite capably handled this device.

(ii) It is similar to the अर्थापत्ति प्रमाण recognized by the मीमांसकs.

(iii) This yukti will help one in writing on 'The Untold Indian Poeties.'

[40] उत्तरपक्ष [Refutation]

40.1 Character

The पूर्वपक्ष is the objection raised by the opponent to a particular argument. The उत्तरपक्ष refutes that argument. Thus the उत्तरपक्ष comes into being only after the पूर्वपक्ष has been stated.

40.2 Definitions

(i) According to Agrawala, Pā's sūtra, ''प्रधानप्रत्ययार्थवचनमर्थस्यान्यप्रमाणत्वात्।'' (Pās 1.2.56) represents the present yukti (vide, IKP, p.309)

(ii) ''तस्य निर्णयवाक्यमुत्तरपक्षः—'तदायत्तत्वात् कूटस्थानीयो हि स्वामी' (340-9) इति।'' (KTA, p.460).

CK and others have considered this yukti under the term 'निर्णय'. It will, therefore, be discussed, in detail, later under निर्णय.

[41] उद्देश [A brief mention]

41.1 Character

The उद्देश is a non-detailed and, therefore, a brief statement. It is the opposite of निर्देश which is a detailed and long statement. First the उद्देश comes into being and then the निर्देश. In other words the

उद्देश is a prerequisite to the निर्देश.

The tradition defines it as 'नाममात्रेण वस्तुसङ्कीर्तनम्, यथा द्रव्यं गुण इति।' (GSP, p 52) meaning, 'making only a mention of the (names of the) objects, as matter, quality, etc.'

41.2 Definitions

(i) The Pās lacks the illustration of this yukti.

(ii) "समासवाक्यमुद्देशः—'विद्याविनयहेतुरिन्द्रियजयः' [11.10] इति।" (KTA, p.458).

(iii) "उद्देशो नाम संक्षेपाभिधानं, यथा 'हेतुलिङ्गौषधज्ञानम्' (सू.अ.1) अनेन सर्वायुर्वेदाभिधेयोद्देशः।" (CKS II, p. 1030).

(iv) "समासवचनमुद्देशः। यथा शल्यमिति।।12।।" (STS, p. 858). This is almost the same as (ii) above.

(v) "उद्देशो नाम यत्रार्थानां शब्दमात्रेणैव कीर्तनमुद्देशः। ह्रस्वदीर्घा इत्यादयोऽष्टौ नेत्रदोषा इति शब्दमात्रेणाष्टौ कीर्तिताः।।" (TYV, App I, p.II).

(vi) "उद्देशो नाम-सङ्क्षेपाभिधानम्। यथा (हृ.सू.अ.1/6)—'वायुः पित्तं कफश्चेति त्रयो दोषाः समासतः।' इत्यादि।" (VBH, p.582). cf. (iii) above.

(vii) "समासवचनमुद्देशः।" (VDP, p.13). This is a reiteration of (iv) above.

(viii) "उद्देशः समवायोक्तिरिति प्राहुर्मनीषिणः।।6।।" (TYV, p.6). समवायोक्तिः means 'a collective or cohesive statement', which, in other words, means 'a brief statement'.

(ix) "उद्देशः समवायोक्तिरिति प्राहुर्मनीषिणः।
उद्देशो नाम संक्षेपाभिधानम्।।" (TY,p.11).

The author of the TY concurs with NM, CK and VB in this matter.

41.3 PM and OMs

PM-A brief mention of the topic to be discussed.

OMs-(i) A sheer brief mention of the topic.

(ii) A collective statement of the topic covering all its fine aspects.

41.4 Functions

(i) It averts the work from becoming prolix.

(ii) Being a forerunner of the निर्देश, the उद्देश makes the existence of the निर्देश meaningful.

(iii) This yukti excites the reader's curiosity to know about the subject in detail.

(iv) As stated by NM ('उद्देशनिर्देशयोरन्योन्यापेक्षिता स्यादेव।' (TYV, p.7) the उद्देश and निर्देश are interdependent. This interdependence can, however, be considered only after we discuss the निर्देश, in detail.

41.5 Applications

(i) In the following कारिका भामह has just mentioned by name the five figures of speech described by other poeticians:

'अनुप्रासः सयमको रूपकं दीपकोपमे।
इति वाचामलङ्कारा: पञ्चैवान्यैरुदाहृताः।।' (BKR, p.30)

(ii) वामन's सूत्रs reproduced below, are all apt illustrations of the present yukti.

'लोको विद्या प्रकीर्णं च काव्याङ्गानि।।1।।' (VKL, p.8)

वामन's वृत्ति on this सूत्र, begins with the very word उद्देश. It reads:

'उद्देशक्रमेणैतद्व्याचष्टे- (ibid.)
'काव्यं गद्यं पद्यं च।' (ibid.,p.12)
'त एवार्थगुणाः।' (ibid., p.36)

(iii) In the following stanzas क्षेमेन्द्र has only mentioned the twenty-seven places where औचित्य is noticeable in a literary work:

'पदे वाक्ये प्रबन्धार्थे गुणेऽलङ्करणे रसे।
क्रियायां कारके लिङ्गे वचने च विशेषणे।।8।।
उपसर्गे निपाते च काले देशे कुले व्रते।
तत्वे सत्त्वेऽभिप्राये स्वभावे सारसङ्ग्रहे।।9।।
प्रतिभायामवस्थायां विचारे नाम्न्यथाशिषि।
काव्यस्याङ्गेषु च प्राहुरौचित्यं व्यापि जीवितम्।।10।।' (KLV, pp.12-13)

He has quite knowingly made this उद्देश as is evident from his statement, 'रसौचित्यविचारानन्तरमुद्देशानुसारक्रमेण क्रमोपगतं क्रियापदौचित्यं दर्शयितुमाह।' (ibid., p.33)

(iv) केशवमिश्र makes a very brief mention of the causes of poetry in 'तद्धेतुः प्रतिभादिकम्।।1।।' (KAS, p.4) and then goes to explain, in detail, the nature of प्रतिभा and other factors including व्युत्पत्ति, भाषाप्रकार and रचनाभेद (ibid., pp.5-6).

41.6 Remarks

The ancient literary theorists have made use of this yukti quite efficiently and successfully.

[42] उद्धार [Extraction; Digging out]

42.1 Character

उद्धार ordinarily means 'drawing out, extraction, extrication, raising, lifting up.' (SED, p. 106). When an appropriate meaning is dug out of a statement, it is called उद्धार.

42.2 Definitions

(i) Pā has not exemplified this yukti.

(ii) KT also does not consider this device.

(iii) "उद्धारो नाम परपक्षदूषणं कृत्वा स्वपक्षोद्धरणम्।" (CKS II, p. 1031).

(iv) STS does not describe this yukti.

(v) "उद्धारो नाम यच्छास्त्रे चोद्यस्य समाधानम्।।" (TYV, App. I, p.iv).

(vi) "उद्धारो नाम शास्त्रारम्भप्रत्याख्यानादिचोद्यस्य समाधानम्।" (VBH, p. 583). cf. (v) above.

(vii) VDP does not mention this yukti.

(viii) "उद्धारः प्रथमं प्रोक्तमर्थमुद्धृत्य योजना।।35।।" (TYV, p.31).

(ix) "उद्धारो नाम चोद्यस्य युक्तस्य परिहारगीः।।" (TY, p.19).

42.3 PM and OMs

PM-To raise one's views and establish them firmly.

OMs-(i) To point out flaws in others' views and to raise one's viewpoint.

(ii) To give a satisfactory answer to a question raised by an opponent.

(iii) To refute the objection raised by an opponent.

(iv) To reorganize the previously expressed meanings in the light of the context.

42.4 Functions

(i) It enables the writer to point out the fallacies in the views of the opponent and to establish his own views.

(ii) It offers the writer an opportunity to give a satisfactory reply to a question or an objection.

(iii) It expects the reader to interpret the text correctly in the light of the context.

42.5 Applications

(i) The following passage from भामह's work shows up the above-mentioned PM and OMs.

'वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे।
तदेव च किल ज्यायः सदर्थमपि नापरम्।।
गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक्।
गतानुगतिकन्यायान्नानाख्येयममेधसाम्।।
ननु चाश्मकवंशादि वैदर्भमिति कथ्यते।
अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम्।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम्।
अलङ्कारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम्।
गौडीयमपि साधीयो वैदर्भमिति नान्यथा।।
न नितान्तादिमात्रेण जायते चारुता गिराम्।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः।।' (BKR, pp.17-19)

Meaning—'Other scholars hold that the वैदर्भ poetry is a different type of poetry. According to them, it (=वैदर्भ poetry) alone is superior. Any other poetry, though full of good meaning, is not preferable.

'What indeed is the distinction between the वैदर्भ and the गौडीय

poetry? The fools, following the maxim, 'the blind following the blind' can say so (ie the fools can say that the वैदर्भ poetry is distinctly different from the गौडीय poetry.) [The objector says] indeed, अश्मकवंश (this is the title of a poem) is called a वैदर्भ काव्य. [Answer to this objection] Let it be so. Generally, a name is given to a thing at one's (sweet) will.

'A वैदर्भ काव्य without a charming meaning is not real poetry even though it is intelligible, straightforward and delicate. It is like a melodious piece of music.

'The poetry endowed with the figures of speech, full of decent meaning and coherent in character is preferable though it is composed in the गौडीय style. But the poetry devoid of all these qualities is not preferable even though it is composed in the वैदर्भ style.

'The mere use of the words like नितान्त (meaning, excessive or intense) etc, does not lend beauty to poetry. It is the charming words and the charming meanings that go to make the poetry beautiful.'

The opening stanza of the above passage contains the opponent's fallacious argument which भामह has refuted in the next stanza. The opponent raises an objection again in the third of the above stanzas. भामह contradicts it in the subsequent stanzas. The words वक्र, अभिधेय and शब्दोक्ति used in the latter half of the last of the above stanzas mean charming, meaning (or describable subject) and expression (or the words) respectively.

(ii) वामन's discussion, reproduced below, also illustrates the present tantrayukti:

> केचिदनिबद्ध एव पर्यवसिताः, तद्दूषणार्थमाह-
> नानिबद्धं चकास्त्येकतेजःपरमाणुवत्।।29।।
> न खल्वनिबद्धं काव्यं चकास्ति दीप्यते। यथैकतेजःपरमाणुरिति।

अत्र श्लोकः—

> 'असंकलितरूपाणां काव्यानां नास्ति चारुता।
> न प्रत्येकं प्रकाशन्ते तैजसाः परमाणवः।। इति।' (VKL, p.13)

Here वामन has found fault with his opponent and has established his own point of view (which unfortunately is neither rational nor in keeping with the ancient Indian literary tradition).

42.6 Remarks

It is clear from the above discussion that the ancient Indian poeticians have used this yukti quite efficiently. This yukti resembles OM No 2 of अनुमत (see 36.3 above).

[43] उपदेश [Advisory guidance]

43.1 Character

Advice means 'counsel; it is a recommendation regarding a course of conduct'. (vide WCD, p.18). Guidance it is, but just directory, not compulsory (ibid., p.323). Every science, in its own right, teaches and advises (and sometimes also exhorts) its readers. ('प्रवृत्तिश्च निवृत्तिश्च पुंसां येनोपदिश्यते। तद्धर्मांश्चोपदिश्यन्ते शास्त्रं शास्त्रविदो विदुः।।'–GSP, p.203). In view of this, the present yukti enjoys a legitimate place in the plan of a scientific treatise.

43.2 Definitions

(i) Pā has used the very word उपदेश in his सूत्र, "उपदेशेऽजनुनासिक इत्।" (Pās 1.3.2).

Besides, the following sūtras also contain the present yukti:

"विप्रतिषेधे परं कार्यम्।" (ibid., 1.4.2)

"उपसर्जनं पूर्वम्।" (ibid., 2.2.30). Here the word प्रयोज्यम् is अध्याहृत.

"पुंसि संज्ञायां घः प्रायेण।" (ibid., 3.3.118). Here the word कर्तव्यः is implied.

(ii) "एवं वर्तितव्यमित्युपदेशः—'धर्मार्थाविरोधेन कामं सेवेत, न निस्सुखः स्यात्।' [12.21] इति।" (KTA, p.458).

(iii) "उपदेशो नाम आप्तानुशासनं, यथा—'स्नेहमग्रे प्रयुञ्जीत ततः स्वेदमनन्तरम्' इत्यादि।" (CKS II, p.1030).

An आप्त is an elderly, experienced person who always speaks the truth. अनुशासन means words of advice.

(iv) "एवमित्युपदेशः। यथा—'तथा न जागृयाद्रात्रौ दिवास्वप्नं च वर्जयेत् इति'।।14।।" (STS, p.858).

(v) "उपदेशो नाम शुद्धस्याप्तवचनस्य कीर्तनमुपदेशः।।" (TYV, App I, p.II).

(vi) "उपदेशो नाम आप्तवचनम्।" (VBH, p.582). cf. (iii) & (v) above.

(vii) "एवमेवेत्युपदेशः।" (VDP, p.13) .cf. (iv) above.

(viii) "उपदेश इदन्त्वेवमेवन्त्वादीनकल्पना।।10।।" (TYV, p.7).

(ix) "उपदेशो नाम आप्तवचनम्। ……उपदेश इदं चेदमेवं तदिति कल्पना। …आप्तवागुपदेशो हि सर्वैरित्यवगम्यते।।" (TY, pp.13-14). This is a blend of (vi) and (viii) above.

43.3 PM and OMs

PM-It is a recommedatory advice in the form, 'Do it like this'.

OMs-(i) Advice as 'Behave in this manner'.

(ii) To say, 'That is like this and like this'.

43.4 Functions

(i) This yukti helps preserve the thoughts and experiences of past several generations.

(ii) It enables the author to substantiate and prove his point of view by quoting the views of his trustworthy predecessors.

(iii) It teaches the reader to distinguish between the right and the wrong.

(iv) It also acquaints the reader with the notional tradition of a subject.

43.5 Applications

(i) The words प्रयोजयेत्, कार्यः, etc, in the following passages from भामह's work indicate this yukti:

'तद्वदसाधीयः साधीयश्च प्रयोजयेत्।।' (BKR, p.27)
'यत्नोऽस्यां कविना कार्यः…………।।' (ibid.,p.62)
'अन्येषामपि कर्तव्या संसृष्टिरनया दिशा।।' (ibid., p.84)
'नाप्रयुक्तं प्रयुञ्जीत चेतसंमोहकारिणम्।' (ibid.,p.154)

(ii) रत्नश्रीज्ञान, दण्डिन्'s commentator, has to offer the following comment on the आप्तोपदेशः-गौः सौरभेयी स्मर्यते आम्नायते बुधैः। एवं आप्ता उपदिशन्ति, तस्माद् अवितथं एतत्। आप्तोपदेशस्य प्रमाणत्व (निश्चयात्) (तदनुसरणत) श्रेष्टसिद्धिदर्शनात्।' (DKN, p.5).

(iii) A few of वामन's pieces of advice are set out below:

'शास्त्रतो हि ज्ञात्वा दोषाञ्जह्यात् गुणालंकारांश्चाददीत।' (VKL, p.2)
'एते वाक्यवाक्यार्थदोषास्त्यागाय ज्ञातव्याः।' (ibid., p.29)
'तेऽप्यलङ्कारदेशीया योजनीया कवीश्वरैः।' (ibid., p.68)
'नैकं पदं द्विः प्रयोज्यं प्रायेण।' (ibid.)

(iv) आनन्दवर्धन also chooses to advise the would-be poets in the following words:

'कथाया…… रसबन्धोक्तमौचित्यमेवानुसर्तव्यम्।' (ADV,p.292)
'तेषु कथाऽऽश्रयेषु तावत् स्वेच्छैव न योज्या।' (ibid., p.310)
'एवमेषां…… परिहारे सत्कविभिरवहितैर्भवितव्यम्।' (ibid., p. 362)

(v) राजशेखर also means to guide his readers in the statements like the following ones:

'शास्त्रपूर्वकत्वात् काव्यानां पूर्वं शास्त्रेष्वभिनिविशेत।' (RKM., p.2)
'इत्थं कविर्निबध्नीयादित्थं च मतिमान्पठेत्।' (ibid., p.32)
'गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत।' (ibid., p.49)
'…………………… न च स्वकृतिं बहु मन्येत।' (ibid., p.52)

(vi) Lastly we turn to विश्वेश्वर's work. He advises:

'प्रमाणलक्षणादिकं अन्यतोऽवगन्तव्यम्।' (VCC, part 2, p. 130)
'दिङ्मात्रमेव शास्त्रेषु धीमतां उपदिश्यन्ते।
स्वयं एव अवभासन्ते विशेषाः परिशीलनात्।।' (ibid.,p.131)

Here विश्वेश्वर clearly says that the शास्त्रs do advise their readers.

43.6 Remarks

Since the शास्त्रs provide advisory guidance to their readers, the present yukti has an inevitable place in a scientific work. Realizing this, the poeticians have used it properly to advise their readers on matters related to poetics. A compilation of all the उपदेशतन्त्रयुक्तिs will provide good guidance to the students of creative writing.

[44] उपमान [Analogy, Comparison]

44.1 Character

उपमा, simile, is an oft-used pleașing अलङ्कार, figure of speech, in creative writing or imaginative literature. The उपमा has four requisites, namely, उपमेय, उपमान, साधर्म्य and साधर्म्यवाचक. Of these four, उपमान means the standard of comparison. It helps to enhance the beauty of the poetic expression. It is thus a means of achieving aesthetic pleasure.

In the present work we are discussing the methodology of ancient Indian scientific treatises. This subject is no way related to literary beauty. The question then arises how उपमान can become a part of the methodology under consideration. The question can be answered as follows:

Scientific treatises generally deal with abstract ideas. They are, according to Marjorie Boulton, "both a product and a theme for reason…When we use abstract language without wishing to deceive, we generally have to use some concrete examples in order to make our meaning clear."[1] E.T. Bowden has pointed out in this connection that such concrete examples or what can be called organic comparisons, "often add a highly desirable vividness and effectiveness"[2] to a serious scientific topic. In other words, a scientist makes a comparison as a method of exposition and 'with a scientific or expository motivation', as observed by Brooks and Warren.[3]

Thus an analogy in a scientific work becomes an amusing aid to understanding; its purpose is to clarify the scientific contents, not to beautify them. Naturally, therefore, an उपमान तंत्रयुक्ति is distinctly different from an उपमा अलङ्कार.

Before we begin to consider the definitions of the present yukti, let us familiarize ourselves with a vivid उपमान put forward by लगध in his वेदाङ्गज्योतिष (stanza 4). It reads as under:

> "यथा शिखा मयूराणां नागानां मणयो यथा।
> तद्वद् वेदाङ्गशास्त्राणां गणितं मूर्धनि स्थितम्।।"[4]

44.2 Definition

कौटल्य alone has discussed this yukti in the following words: "'दृष्टेनादृष्टस्य साधनमुपमानम्—'निवृत्तपरिहारान् पितेवानुगृह्णीयात्' [51.8] इति।" (KTA, p.459) meaning, 'To prove the less familiar (or unfamiliar) with the familiar one'. No other ancient thinker has recognized this yukti.

44.3 PM

There is only one meaning of this yukti and that is 'to prove the unknown (or less known) with the (well-) known or with an analogy.

44.4 Functions

(i) Based as it is on the similarity between the well-known phenomenon in practical life and a relatively abstract scientific topic, the present yukti makes the latter intelligible and pleasing.

(ii) It makes the reading of a scientific work an educative and pleasurable experience at one and the same time.

44.5 Applications

The subject-matter which the poeticians have handled is, by its very nature, extremely delightful. They, therefore, very often make use of this yukti. We shall take into account only a few examples.

(i) भामह's statements reproduced below are very charming:

'विलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते।' (BKR, p.6)
'किञ्चिदाश्रयसौन्दर्याद्धत्ते शोभामसाध्वपि।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम्।।' (ibid., p.26)
'अनेन वागर्थविदामलङ्कृता विभाति नारीव विदग्धमण्डना।।' (ibid., p.86)

(ii) वामन's following statements are also equally delightful:

'क्रमसिद्धिस्तयोः स्रगुत्तंसवत्।।28।।' (VKL, p.13)
'तद्धि चित्रं चित्रपटवत् विशेषसाकल्यात्।।31।।' (ibid.)
'एतासु तिसृषु रीतिषु रेखास्विव चित्रं काव्यं प्रतिष्ठितम्।।' (ibid., p.6)

(iii) आनन्दवर्धन simply gladdens us when he says:

'दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात्।
सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः।।' (ADV, p.599)

(iv) क्षेमेन्द्र's कारिकाs, as the ones reproduced below, also contain a judicious use of the present yukti:

'औचित्यरचितं वाक्यं सततं संमतं सताम्।
त्यागोदग्रमिवैश्वर्यं शीलोज्ज्वलमिव श्रुतम्।।' (KLV, p.14)
'उचितार्थविशेषेण प्रबन्धार्थः प्रकाशते।
गुणप्रभावभव्येन विभवेनेव सज्जनः।।13।।' (ibid., p.16)

(v) केशवमिश्र's following stanza is also equally enjoyable.

'गुणवत्यपि निर्दोषेऽङ्कारैः काव्यराजनि।
जायते अन्यैव सुषमा रत्नालङ्करणैरिव।।' (KAS, p. 29)

44.6 Remarks

It will be seen from the above illustrative passages that the ancient literary theorists have mastered the 'art' of making 'science' edifying and amusing simultaneously. In passing, it must be noted that the studies made by some modern scholars for finding out the similes in the scientific works like the शाङ्करभाष्य, मनुस्मृति, etc are all misdirected and unscientific efforts.

[45] ऊह्य [Inference by Reasoning; Deduction]

45.1 Character

The word ऊह्य is derived from the root ऊह् (1U) which means 'to guess, conjecture, infer, reason, deliberate about, etc.' (SED p.119). ऊह्य is that which is to be guessed, conjectured, inferred etc. ऊह्य, अनुमेय, उत्प्रेक्षणीय, कल्पनीय, तर्कनीय, etc are all synonyms. Thus ऊह्य is a device which enables the reader to infer or to reason out the unexpressed part of a scientific topic and thus to make the subject-matter complete.

45.2 Definitions

(i) Pās does not illustrate this yukti.

(ii) "अनुक्तकरणमूह्यम्' यथावद्दाता प्रतिग्रहीता च नोपहतौ स्यातां तथाऽनुशयं कुशलाः कल्पयेयुः [198.9] इति।" (KTA, p.46).

(iii) "ऊह्यं नाम यदनिबद्धं ग्रन्थे प्रज्ञया तर्क्यत्वेनोपदिश्यते।' (CKS II, p.1031).

(iv) "यदनिर्दिष्टं बुध्द्याऽवगम्यते तदूह्यम्। यथा—अभिहितमन्नपानविधौ चतुर्विधं चान्नमुपदिश्यते-भक्ष्यं, भोज्यं. लेह्यं, पेयमिति एवं चतुर्विधे वक्तव्ये द्विविधमभिहितम्; इदमत्रोह्यम्-अन्नपाने विशिष्टयोर्द्वयोर्ग्रहणे कृते चतुर्णामपि ग्रहणं भवतीति। चतुर्विधश्चाहारः प्रविरलः, प्रायेण द्विविध एव; अतो द्वित्वं प्रसिद्धमिति। किञ्चान्यत्-अन्नेन भक्ष्यमवरुद्धं, घनसाधर्म्यात्, पेयेन लेह्यं, द्रवसाधर्म्यात्।।40।।" (STS, p.859).

(v) "ऊह्यं नाम यद् भिषजा स्वप्रज्ञया शब्देनानुक्तमपि व्यवस्थाप्यते तदूह्यम्।" (TYV, App. I, p.III)

(vi) "ऊह्यं नाम। यदप्रतिबद्धं ग्रन्थे स्वयं प्रज्ञया तर्कयित्वा योज्यम्।" (VBH, p.582). cf. (iii) above.

(vii) "अत्र यदनिर्दिष्टं युक्तिगम्यं तदूह्यमिति।" (VDP, p. 14).

(viii) "ऊह्यमुक्तानुसारेण विशिष्टार्थविवेकिता।।28।।" (TYV, p. 27).

(ix) "ऊह्यं तु तदनुद्बद्धं (?) ग्रन्थे प्रज्ञाविचारितम्।
योज्यते स्वयमेव द्राक्तदौचित्यपुरस्सरम्।।" (TY, p.18)

45.3 PM and OMs

PM-To infer by reasoning what the author has not explicitly expressed.

OMs-(i) To infer the author's purport by paying due attention to the context.

(ii) To put into practice the deduced meaning.

(iii) To interpret the text properly in the light of what has been said previously.

45.4 Functions

(i) It helps the author to leave some topics to the imaginative understanding of his readers.

(ii) It makes the readers context-conscious.

(iii) It serves two purposes especially in respect of an experimental or practical science like the आयुर्वेदः—the inference of the unexpressed scientific topic/s perfects the work and helps the practitioner in the matter of correct diagnosis. In fine, this yukti plays a very important role in scientific works.

45.5 Applications

(i) Let us begin our survey with भामह's work.

'अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि।' (BKR, p.27)
'असङ्गृहीतमप्यन्यदभ्यूह्यमनया दिशा।' (ibid., p. 66)

(ii) The following passages from दण्डिन्'s work go to confirm that he is also conversant with this yukti.

'अनेनैव पथान्यच्च समानन्यायमूह्यताम्।' (DKN, p. 48)
'दिङ्मात्रं दर्शितं धीरैरनुक्तमनुमीयताम्।' (ibid., p. 94)
'अनेनैव प्रकारेण शेषाणामपि दीपके।
विकल्पानामनुगतिर्विधातव्या विचक्षणैः।।' (ibid.,p.101)
'अनयैव दिशान्येऽपि विकल्पाः शक्यमूहितुम्।।' (ibid., p.116)

(iii) वामन's work abounds with instances of this yukti. [After the discussion of the विरुद्ध दोष with reference to the letter-writing is over-] 'एवं कलान्तरेष्वपि विरोधोऽभ्यूह्यः।' (VKL, p.28).

'एवमेकान्तरपादादिमध्ययमकान्यूह्यानि।।' (ibid., p.44)
'अन्ये च संकरजातिभेदाः सुधियोत्प्रेक्ष्याः।' (ibid.)
'एवमन्यापि व्यवस्थोह्या।' (ibid., p.72)

(iv) We now take up a very important statement made by क्षेमेन्द्र for consideration. After discussing all the twenty-seven cases of औचित्य in detail, क्षेमेन्द्र says:

'अन्येषु काव्याङ्गेषु अनयैव दिशा स्वयमौचित्यमुत्प्रेक्षणीयम्। तदुदाहरणानि आनन्त्यात् न प्रदर्शितानि इत्यलमतिप्रसङ्गेन।' (KLV,p.62).

Here क्षेमेन्द्र has suggested that there are so many other aspects of poetry like the शब्दहरण, अर्थहरण, वर्णन, रीति, भाषा, छन्दस्, कथावस्तु and so on, to which the the theory of औचित्य can and should be applied. But he would not do this himself. He would leave this task to his readers. He further adds that the cases of औचित्य are too numerous to count and are not confined to the number twenty-seven. It is obvious that क्षेमेन्द्र has here made use of the ऊह्य तन्त्रयुक्ति. But unfortunately De does not know the existence of this yukti. Consequently, he unjustifiably blames क्षेमेन्द्र for stating only twenty-seven categories of औचित्य. De grumbles, "....and the cases of application are dogmatically summarized as twenty-seven in number." (DPS II, p. 285). He repeats his dissatisfaction in his yet another work saying, "He dogmatically summarises the cases of application as twenty-seven in number." (DSA, p.40). He chooses to reiterate his displeasure thus: "The cases of application are dogmatically summarised as twenty-seven in number." (DP p.44). From the foregoing discussion it will be quite clear that De's above criticism is totally ill-founded. For want of an adequate knowledge of the ऊह्य तन्त्रयुक्ति, De has subjected क्षेमेन्द्र to an unjust criticism.

(v) In हेमचन्द्र's काव्यानुशासनम् we have numerous instances of this yukti of which only three are quoted hereunder.

'एवं द्विकयोगान्तरे त्रिकादियोगान्तरे च स्वयमप्यूह्यम्।' (HKN, p.45)
'एवं च वस्तुनोऽलंकारव्यञ्जकत्वे भेदत्रयमुत्प्रेक्ष्यम्।' (ibid., p.63)
'एवमन्यदप्यूह्यम्।' (ibid., p.104)

(vi) In the end we turn to विश्वेश्वर's चमत्कारचन्द्रिका.

After finishing the discussion of the क्रियाविकल वाक्यदोष, विश्वेश्वर says, 'एवं कारकविकलमपि ऊह्यम्।' (VCC, Part II, p.47).

Again, 'एषां लक्ष्यं बुधैरूह्यं वयं विस्तरभीरवः।' (ibid., p.82).

At the end of the exposition of the अन्त्ययमक he says, 'एवमन्येऽपि भेदाः स्वयमूह्याः।' (ibid., p.145).

Also after concluding the discussion of व्यतिरेक he advises:

'एवं हि व्यतिरेकस्य भेदाः केचिन्निदर्शिताः।
अनेनैव पथान्येऽपि स्वयमूह्या विचक्षणैः।।' (ibid, p.176), etc.

45.6 Remarks

It need not be emphasized that the knowledge of this important तन्त्रयुक्ति is absolutely necessary for the precise and full interpretation of any ancient scientific treatise. Incidentally, it should be pointed out here that the present yukti is different from अर्थापत्ति

(see 39 above) in that in the case of the latter the reader is asked to find out the meaning other than the expressed (generally the opposite) one with the help of the words actually used by the author. Whereas in the case of ऊह्य, the reader brings into full operation his deductive faculty and gets at the unexpressed meaning with due attention to the context. By conceiving this yukti, the ancient thinkers have offered a hearty welcome to their readers' new ideas and thoughts and have thus extended a helping hand to the onward march of scientific thinking.

[46] एकान्त [An exclusive statement]

46.1 Character

A statement which is limited to only one item and which does not include others is एकान्त. It is something "that cannot exist or be true if something else exists or is true". (OAD, p.400).

46.2 Definitions

(i) Pā has made such exclusive statements in the following सूत्रs.

"तिष्यपुनर्वस्वोर्नक्षत्रद्वन्द्वे बहुवचनस्य द्विवचनं नित्यम्।" (Pās1.2.63).
"नित्यं हस्ते पाणावुपयमने।" (ibid., 1.4.76)
"नित्यं क्रीडाजीविकयोः।" (ibid.,2.2.17)
"नित्यं कौटिल्ये गतौ।" (ibid., 3.1.23)
"नित्यं ङितः।" (ibid.,3.4.99)

That there is no exception to the above rules has been indicated by नित्यम्.

(ii) "सर्वत्रायत्तमेकान्तः-'तस्मादुत्थानमात्मनः कुर्वीत' (40.17) इति।" (KTA, p.460).

(iii) "एकान्तो नाम यदवधारणेनोच्यते, यथा—निजः शरीरदोषोत्थः त्रिवृद्विरेचयतीत्यादि।" (CKS II, p.1030).

(iv) "(सर्वत्र) यदवधारणेनोच्यते स एकान्तः।।
यथा त्रिवृद्विरेचयति, मदनफलं वामयति (एव)।।23।।" (STS, p. 859).

This is almost the same as (iii) above.

(v) "एकान्तो नाम यत् पक्षान्तरव्यावर्तकं तदेकान्तः।" (TYV, App I,p.II).

(vi) "एकान्तो नाम-य एकमेव पक्षमव्यभिचारेण श्रयति नान्यम्।" (VBH, p.582).

(vii) "सर्वत्र यथा तथा स एकान्तः।" (VDP, p.13).

(viii) "एकान्त एवमेवैष नान्यथेति व्यवस्थितिः ।।16।।" (TYV, p.10).

(ix) "एकान्तो नाम यत् पक्षमेकमेव समाश्रयेत्।" (TY, p.15)

This is the same as (vi) above.

46.3 PM and OMs

PM-A categorical statement; a statement with a definite meaning; a rule which has no exception; an expression which yields one and only one meaning.

OMs-There are no OMs because there is no difference of opinion about the character of this yukti among the ancient theorists.

46.4 Function

It acquaints the readers with rules which are true in all cases.

46.5 Applications

(i) भामह's following statements indicate the use of this yukti.

'आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः।।' (BKR, p.4)
'युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते।।' (ibid., p.16)
'सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित्।' (ibid.,p.47), etc.

(ii) The following passages will show that both दण्डिन् and his commentator, रत्नश्रीज्ञान are fully aware of the present yukti:

दण्डिन्'s stanza and	**रत्नश्रीज्ञान's commentary**
'वाचामेव प्रसादेन लोकयात्रा प्रवर्तते।'	'अतः सर्वथा सर्वप्रकारेण एकान्तेन संस्कृतादवशिष्टाद् वा शास्त्रादेव लोक-(यात्रा प्रवर्तते।)' (DKN, p.2).
'नायकेनैव वाच्यान्या............'	'नान्येनेति वक्तृनियमः आख्यायिकाम्।' (ibid.,p.16)
'श्रमादुपास्या खलु कीर्तिमीप्सुभिः।'	'खलु (ए)कान्तेन असंशयम् वा।' (ibid., p.61)

दण्डिन्'s stanza and	रत्नश्रीज्ञान's commentary
'शास्त्रेष्वस्यैव साम्राज्यं.........'	'अस्यैव स्वभावाख्यानस्य अलंकारस्य नान्यस्य उपमादेः साम्राज्यं प्राधान्यम्.....' (ibid., p.71)
'अत्यन्तसुन्दरा दृष्टास्.........'	'अत्यन्तं एकान्तेन सुन्दरा मनोहरा दृष्टा लक्षिताः।' (ibid., p.153)

(iii) वामन's work abounds in the instances of this yukti, eg:

'न च शीलमपाकर्तुं शक्यम्।।' (VKL, p.3)
'न पुनर्देशैः किञ्चिदुपक्रियते काव्यानाम्।।' (ibid.,p.4)
'अतत्त्वशीलस्य तत्त्वानिष्पत्तेः।।' (ibid., p.6)
'असादृश्यहता ह्युपमा, तन्निष्ठाश्च कवयः।।' (ibid., p.54)
'तत्र हि नित्या संहिता इति आम्नायः।।' (ibid., p.69)

(iv) आनन्दवर्धन also affirms many concepts as under:

'इति तृतीयोऽपि प्रभेदो वाच्याद्भिन्न एवेति स्थितम्।' (ADV, p.28)

'रूपभेदोऽपि प्रसिद्ध एव। न हि यैवाभिधानशक्तिः, सैवावगमनशक्तिः।' (ibid., p.424)

'तस्मात् स्थितमेतत्-व्यंग्यपरत्वेऽपि काव्यस्य, न व्यङ्ग्यस्याभिधेयत्वम्, अपितु व्यङ्ग्यत्वमेव।' (ibid, p.442)

'अनन्ता हि वाग्विकल्पाः, तत्प्रकारा एव चालङ्कारा।' (ibid.,p.511)

'यत्र तु रसादीनामविषयत्वम्, स काव्यप्रकारो न सम्भवत्येव।' (ibid., p.546)

(v) Let us now turn to राजशेखर's work. He asserts—

'वरमकविर्न पुनः कुकविः स्यात्। (कुकविता हि सोच्छ्वासं मरणम्।)' (RKM, p.21).

'नियमस्तु तद्यथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विरुतस्य वसन्त एव' मयूराणां वर्षास्वेव विरुतस्य नृत्तस्य च निबन्धः।' (ibid., p. 82).

Here राजशेखर has used the very word नियम.

(vi) हेमचन्द्र has also made a good many exclusive statements, only a few of which are quoted below:

'सैषा विभावादिसामग्री वस्तुतः प्रबन्ध एव प्रथते, मुक्तकेषु तु काल्पनिक्येव।' (HKN, p.84).

'एवंविधे च सर्वत्र विषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते।' (ibid., p.320).

'भाविकं तु भूतभाविपदार्थप्रत्यक्षीकारात्मकमभिनेयप्रबन्ध एव भवति।' (ibid., p.352).

46.6 Remarks

(i) Generally, the word 'एव' marks this yukti.

(ii) This yukti should help one to write on 'The Invariable Rules of Indian Poetics' by compiling them from works on poetics.

(iii) The ancient rhetoricians have properly used this important yukti.

[47] दृष्टान्त [An example or An illustration]

47.1 Character

दृष्टान्त is an illustration, describing similarity. A scientific author makes his abstract subject clear and pleasing by means of this दृष्टान्त. Thus it is a means used to clarify a serious topic. The दृष्टान्त in poetry or creative writing is different from the above one in that a poetic दृष्टान्त is a means used to beautify the describable subject; here it is used to specify it.

47.2 Definition

Only VDP has defined this yukti as under:

''तद्युक्तिनिदर्शनं दृष्टान्तः।'' (VDP, p.13)

To give a well-reasoned illustration is दृष्टान्त.

47.3 PM and OM

PM-To cite an example which will stand to logical reasoning.

OM-There is no OM.

47.4 Functions

(i) It makes the author's argument logically acceptable and 'formally' delightful.

(ii) It also makes a serious topic easy to remember.

47.5 Applications

(i) We reproduce below a few examples from राजशेखर's work.

‘शास्त्रपूर्वकत्वात् काव्यानां पूर्वं शास्त्रेष्वभिनिविशेत। न ह्यप्रवर्तितप्रदीपास्तमसि तत्त्वार्थसार्थमध्यक्षयन्ति। (RKM, p.2).

‘संस्कारो हि सर्वस्य गुणमुत्कर्षयति। द्वादशवर्णमपि सुवर्णं पावकपाकेन हेमीभवति।’ (ibid., p.21)

‘स्वभावशुद्धं हि न संस्कारमपेक्षते। न मुक्तामणेः शाणस्तारतायै प्रभवति।’ (ibid.,)

‘स यत्स्वभावः कविस्तदनुरूपं काव्यम्। यादृशाकारश्चित्रकरस्तादृशाकारमस्य चित्रमिति प्रायोवादः।’ (ibid., p.49)

(ii) केशवमिश्र has also given a very delightful illustration in the following stanza:

> ‘अलङ्कारसहस्रैः किं गुणो यदि न विद्यते।
> विक्रीयन्ते न घण्टाभिर्गावः क्षीरविवर्जिताः।।’ (KAS, p. 21)

47.6 Remarks

The दृष्टान्त, like the उपमान, makes the reading of a scientific work a pleasurable and memorable experience. The ancient literary theorists are proficient in giving appropriate दृष्टान्तs.

[48] निदर्शन [An example or An illustration]

48.1 Character

Both निदर्शन and दृष्टान्त mean an example or illustration. What then is the difference between the two? The ancient theorists seem to have felt the need to differentiate one from the other. For example, while explaining सुश्रुत’s definition ‘दृष्टान्तव्यक्तिर्निदर्शनम्।’ (STS, p. 859), his commentator, डल्हण, says, दृष्टान्तेन व्यक्तिर्यस्मिन् वाक्ये तत्तथा। एतेनैतदुक्तं भवति-दृष्टान्तेनार्थः प्रसाध्यते यत्र तन्निदर्शनमिति।’ (ibid.). डल्हण means to say that the दृष्टान्त is a means to prove the meaning of a sentence and such a verbal construction produces a निदर्शन. This explanation, however, does not appear to be convincing inasmuch as both दृष्टान्त and निदर्शन are of the nature of ‘proof’. In view of this, one feels that the ancient thinkers have not been able to distinguish निदर्शन from दृष्टान्त convincingly.

48.2 Definitions

(i) Pā has not illustrated this yukti.

(ii) "दृष्टान्तो दृष्टान्तयुक्तो निदर्शनम्—'विगृहीतो हि ज्यायसा हस्तिना पादयुद्धमिवाभ्युपैति।' (288.11) इति।" (KTA,p. 460).

(iii) "निदर्शनं नाम मूर्खविदुषां बुद्धिसाम्यविषयो दृष्टान्तः, 'यथा-विज्ञातं अमृतं यथा' इत्यादि।" (CKS II, p.1031).

(iv) "दृष्टान्तव्यक्तिर्निदर्शनम्।। यथा-अग्निर्वायुना सहितः कक्षे वृद्धिं गच्छति तथा वातपित्तकफदुष्टो व्रण इति।।" (STS, p. 859).

(v) "निदर्शनं नाम साध्यस्यैकदेशो दृष्टान्तो निदर्शनम्।" (TYV, App. I, p.III).

(vi) "निदर्शनं नाम। यन्निदर्शयितव्यं सूक्ष्ममप्यर्थं स्वधर्मसादृश्यात् स्पष्टीकरोत्यादर्श इव मुखविधुम्।" (VBH, p.583).

(vii) VDP has not defined this yukti.

(viii) "निदर्शनं त्वसम्भाव्योऽप्यर्थो येन समर्थ्यते।" (TYV,p.28).

(ix) "निदर्शनं तु दृष्टान्तो येनान्यस्य प्रकाशनम्।" (TY,p.18).

48.3 PM and OMs

PM-An example cited to clarify or prove a scientific topic.

OMs-(i) An illustration which is equally well-understood by the wise as well as the dullard.

(ii) An illustration forms a part of the thing to be proved.

(iii) The illustration clarifies even the subtlest meaning by virtue of the commonness of the properties between the illustration and the thing to be proved.

(iv) An illustration sometimes proves or justifies even an improbable thing.

(v) An illustration lights up another meaning.

48.4 Functions

(i) It makes the subject-matter crystal clear or absolutely intelligible.

(ii) It proves the scientific concept under consideration.

(iii) It makes the author's position logically sound and linguistically enjoyable.

48.5 Applications

(i) First we quote from दण्डिन्'s work.

'तदल्पमपि नोपेक्ष्यं काव्यं दुष्टं कथञ्चन।
स्याद् वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम्।।' (DKN, p.5)
'गुणदोषानशास्त्रज्ञः कथं विभजते जनः।
किमन्धस्याधिकारोऽस्ति रूपभेदोपलब्धिषु।।' (ibid)

(ii) Now a couple of examples of this yukti from वामन's work.

'न शास्त्रमद्रव्येष्वर्थवत्।।4।।
न खलु शास्त्रमद्रव्येष्वविवेकिष्वर्थवत्।

निदर्शनमाह—

न कतकं पङ्कप्रसादनाय।।5।।' (VKL, p.3)

Again,

'तत्तु न; अतत्त्वशीलस्य तत्त्वानिष्पत्तेः।।18।।
न ह्यतत्त्वं शीलयतस्तत्त्वं निष्पद्यते।

निदर्शनार्थमाह—

न शणसूत्रवानाभ्यासे त्रसरसूत्रवानवैचित्र्यलाभः।।17।।' (ibid., pp.6-7)

The fact that वामन has used here the very word निदर्शन goes to show that he is thoroughly acquainted with the 'spirit' of the present yukti.

48.6 Remarks

From the definition Nos (ii), (iii), (iv), (v) and (ix) quoted under 48.2 above, it is clear that the ancient thinkers themselves use the words निदर्शन and दृष्टान्त as synonyms. It is, therefore, advisable to retain one of them and discard the other. This done, we shall be able to reduce the total number of तन्त्रयुक्ति by one.

[49] नियोग [Dictate; An authoritative command]

49.1 Character: Difference among नियोग, उपदेश and एकान्त—

Both the उपदेश (see 43 above) and the नियोग mean an authoritative command. The एकान्त (see 46 above) is the statement of a rule without exception. Generally 'एव' is the marker of एकान्त and also that of नियोग (see 49.2 below). In view of this it is necessary to differentiate these three yuktis.

डल्हण, सुश्रुत's commentator, has realized this point and made the following arguments to distinguish between नियोग and उपदेशः

"ननूपदेशनियोगयोः को भेदः? उच्यते, प्रायिक उपदेशः यथा—रात्रौ न जागृयादिति प्रायिकत्वेनोपन्यस्तं, कफाद्यभिभूते तु तत्र रात्रिजागरणस्यापि शस्तत्वात्; दिवा न स्वापं कुर्यादित्यपि प्रायिकं, ग्रीष्मे तृष्णाद्यन्वये च दिवास्वापस्योचिततत्वात्; नियोगश्चाप्रायिकः यथा—पथ्यमेव भोक्तव्यमिति; यद्यपि 'ज्वरितोऽहितमश्नीयाद्यद्यप्यस्यारुचिर्भवेत्' इत्यादिनाऽपथ्यभोजनस्याप्यवकाशः, तथाऽपि तदानीमपथ्यस्यैव पथ्यत्वमिति नियोगस्य व्यभिचारो नास्ति।।" (STS, p.757).

What डल्हण desires to convey in the above passage is that there is an exception to the उपदेश. It is something like an optional command. But the नियोग admits of no exception or concession. The hearer is supposed to follow the instructions to the letter. Thus the नियोग is compulsory. Now the question arises that if the उपदेश is a piece of advice given by a learned, experienced person (आप्त) and that if his words are to be acted upon faithfully, then how can the उपदेश be optional? In answer to this question it can be said that an उपदेश is a mild command or a command that can be disobeyed, but a नियोग is a command that can never be disobeyed. The third term एकान्त means a statement or a rule that is exclusive in nature. Synonym: संनियोग (CKS).

49.2 Definitions

(i) Pā has not illustrated this yukti.

(ii) "एवं नान्यथेति नियोगः—तस्माद्धर्ममर्थं चास्योपदिशेन्नाधर्ममनर्थं च (37-1) इति।" (KTA, p. 461).

(iii) "नियोगो नाम अवश्यानुष्ठेयतया विधानम्।" (CKS II, p.1031).

(iv) "इदमेव कर्तव्यमिति नियोगः। यथा पथ्यमेव भोक्तव्यमिति।।37।।" (STS, p.859).

(v) "नियोगो नाम क्रियाणां व्यापाराणां नियोगः।" (TYV, App I, p.III).

(vi) "नियोगो नाम यो यस्यानुष्ठेयः।" (VBH, p.583).

(vii) ''एवेति नियोगः।'' (VDP, p.13).

This definition is not clear and complete. For, 'एव' is found in the sentence 'गुणा एव गुणा सदा।' and also in the sentence 'सत्काव्यं पठितव्यमेव'. Which of these two एवs is meant by the VDP is not clear.

(viii) ''नियोगोऽतद्विधानां तु तद्विधत्वनियोजना 32।।'' (TYV, p.29).

(ix) ''नियोगो महतामाज्ञा कर्तव्याऽवश्यमेव या।।'' (TY,p.19).

49.3 PM and OMs

PM-A command or a dictate that should always be carried out.

OMs-(i) An injunction 'Do only like this'.

(ii) A respectable person's order not to be disobeyed or challenged.

49.4 Functions

(i) It enables the reader to know what is to be done and what is to be shunned.

(ii) It teaches him to interpret the commands cautiously.

49.5 Applications

(i) After fully discussing the fourfold प्रतिज्ञा (vide BKR, pp. 128-129), भामह prescribes the following rules:

'सर्वथा पदमप्येकं न निगाद्यमवद्यवत्।' (ibid., p.6)
''कार्योऽन्यत्र प्रतिज्ञायाः प्रयोगो न कथञ्चन।
परित्यागश्च कर्तव्यो नाऽऽसां चतसृणामपि।।'' (ibid.)

Similarly, he declares with authority that:

'सिद्धो यश्चोपसंख्यानाद्दृष्ट्या यश्चोपपादितः।
तमाद्रियेत प्रायेण न तु योगविभागजम्।।' (ibid., p.157)

(ii) दण्डिन् states assertively that—'तदल्पमपि नोपेक्ष्यं काव्यं दुष्टं कथञ्चन।' (DKN, p.5).

'इति दोषा दशैवैते वर्ज्याः काव्येषु सूरिभिः।' (ibid., p.251).

(iii) केशवमिश्र enjoins the modern poets saying,

'अनौचिती च महान् रसदोषः। सा च

भवानीशङ्करादीनां पित्रोर्वा केलिवर्णनम्।
अत्युक्तिर्वा नभःसाम्यं स्तनादावित्यनौचिती।।

इत्यनेनोक्तास्ति। यद्यपि कुमारसम्भवे कालिदासेन वर्णितम्, तथाप्यर्वाचीनैर्न कर्तव्यम्। नहि गजादीनामौदर्यं तेजो वटकाष्ठमशितं पचतीत्यस्मदादीनामप्यौदर्येण तेजसा तथा भवितव्यमिति न्यायात्।' (KAS, pp.88-89).

49.6 Remarks

The use of एव both in एकान्त and नियोग is likely to cause some confusion. To remove it, a criterion can be suggested that a categorical statement with एव is एकान्त and an authoritative dictate with एव is नियोग. To make it still clear, a नियोग is a rule that must be followed.

[50] निर्णय [Conclusion, Determination]

50.1 Character

According to the मीमांसा philosophy, the निर्णय is the fifth constituent of an अधिकरण, the other four constituents being विषय, संशय, पूर्वपक्ष and उत्तरपक्ष. The उत्तरपक्ष only provides a reply to the पूर्वपक्ष's objection/s. But the निर्णय finally settles the issue and states the conclusion. It is the final result of reasoning.

50.2 Definitions

(i) Pā does not exemplify this yukti.

(ii) कौटल्य has not dealt with this yukti. Instead, he has discussed उत्तरपक्ष (see 40 above).

(iii) "निर्णयो नाम विचारितस्यार्थस्य व्यवस्थापनम्।" (CKS II, p.1030).

(iv) "तस्योत्तरं निर्णयः। यथा शरीरं प्रपीड्य पश्चादधो गत्वा वसामेदोमज्जानुविध्दं मूत्रं विसृजति वातः, एवम् साध्या वातजा इति।।26।।" (STS, p. 859).

(v) "निर्णयो नाम उद्दिष्टानामर्थानामनुद्दिष्टेन निराकाङ्क्षत्वापादनं निर्णयः।।" (TYV, App. I,p. II).

(vi) "निर्णयो नाम। यन्निवारितस्यार्थस्य प्रतिष्ठापनम्।" (VBH, p.582).

(vii) "उत्तरवचनं निर्णयः।" (VDP, p.13)

Here, as also in (iv) above, the word उत्तर is to be taken to mean 'पूर्वपक्षस्य उत्तरम्'.

(viii) "निर्णयः स्थापयेदर्थमनेकविधमेकधा।।14।।" (TYV,p.9).

(ix) "निर्णयः संशये प्राप्ते तदपाकरणं वचः।" (TY, p.14).

50.3 PM and OMs

PM-A determined view or conclusion.

OMs-(i) A reply to the objection.

(ii) To dispel the doubt/s and stabilize the meaning.

(iii) To draw a conclusion after considering varying views.

50.4 Functions

(i) This yukti gives the author an opportunity to establish his viewpoint firmly.

(ii) It acquaints the reader with the various aspects of a scientific topic.

(iii) It helps the reader to understand the correct meaning of the subject-matter.

50.5 Applications

(i) What precisely constitutes beauty in poetry is a topic on which much discussion has taken place in ancient poetics. भामह has considered and finally concluded this topic as under:

> 'रूपकादिमलङ्कारं बाह्यमाचक्षते परे।
> सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्।।
> तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी।
> शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः।।' (BKR, pp.7-8)

Ancient poeticians differ on the number of the उपमादोषs. भामह, on the authority of मेधाविन्, enumerates seven upamā-doṣas, namely, हीनता, असम्भव, लिङ्गभेद, वचनभेद, विपर्यय, उपमानाधिकत्व and उपमानेन असदृशता (ibid., p.46).

(ii) But वामन does not accept this view. According to him, the विपर्ययदोष separately mentioned by मेधाविन् can be included in the हीनत्व and अधिकत्व ('अनयोर्दोषयोर्विपर्ययाख्यस्य दोषस्यान्तर्भावान्न पृथगुपादानम्। अत एवास्माकं मते षड्दोषा इति।'-VKL, p.53)

(iii) In the passage quoted below from the ध्वन्यालोक, we have all the elements, namely, the पूर्वपक्ष, निर्णय, etc:

'नन्वेवं युगपदर्थद्वययोगित्वं वाक्यस्य स्यात्तद्भावे च तस्य वाक्यतैव विघटते। तस्या ऐकार्थ्यलक्षणत्वात् नैष दोषः-गुणप्रधानभावेन तयोरवस्थानात्। व्यङ्ग्यस्य हि क्वचित् प्राधान्यं वाच्यस्योपसर्जनीभावः। क्वचिद्वाच्यस्य प्राधान्यमपरस्य च गुणीभावः। तत्र व्यङ्ग्यप्राधान्ये ध्वनिरित्युक्तमेव। वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते। तस्मात् स्थितमेतत्-व्यङ्ग्यपरत्वेऽपि काव्यस्य न व्यङ्ग्यस्याभिधेयत्वम्, अपि तु व्यङ्ग्यत्वमेव।' (ADV, p.441-442).

(iv) We notice a number of instances of this yukti in the काव्यमीमांसा, a couple of which are quoted below:

'असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्' इत्यपरे। 'अस्त्ययमुपदेशः किन्तु निषेध्यत्वेन, न विधेयत्वेन' इति यायावरीयः।' (RKM, p.26).

'असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम्' इति च केचित्। 'प्रक्रमापन्नो निबन्धनीय एवायमर्थः' इति यायावरीयः।' (ibid., p.27).

50.6 Remarks

Since there is no difference between the उत्तरपक्ष (see "तस्य निर्णयवाक्यमुत्तरपक्षः.............." 40.2. (ii) above) and the निर्णय, there is no point in retaining both. As the nomenclature निर्णय is known even to a commoner, it may be retained and the उत्तरपक्ष be merged with it.

[51] निर्देश [Specification of the items one by one]

51.1 Character

निर्देश has been traditionally defined as विस्तारपूर्वककथनम् (GSP, p.113). This विस्तार (expansion) is of what has been stated in brief earlier. The brief mention of a topic is उद्देश (see 41 above). The उद्देश, however, does not provide particulars of the topic concerned. When these particulars or details of a topic are listed one by one separately, the reader gains a full knowledge of the उद्दिष्ट विषय. He also comes to know that there is 'nothing more or nothing less' than what has been specified in the निर्देश. In उदयनाचार्य's words 'विशेषावगमो हि विभागफलम्। उदयनादयस्तु न्यूनाधिकसंख्याव्यवच्छेदार्थं विभागवचनं इत्याहुः।'. Generally, such a detailed mention, ie

निर्देश, ends in इति. For example, 'पृथिव्यापस्तेजो वायुराकाशं कालो दिगात्मा मन इति द्रव्याणि। इतिशब्दः समाप्तौ। समाप्तानि द्रव्याणि। इतोऽतिरिक्तानि न सन्तीत्यर्थः।'

The निर्देश completes what the उद्देश begins. Naturally, the उद्देश precedes and the निर्देश follows.

51.2 Definitions

(i) Pā does not give any illustration of this yukti.

(ii) "व्यासवाक्यं निर्देशः—'कर्णत्वगक्षिजिह्वाघ्राणेन्द्रियाणां शब्दस्पर्शरूपरसगन्धेष्वविप्रतिपत्तिरिन्द्रियजयः' (11-11) इति।" (KṬA, p.458).

(iii) "निर्देशो नाम संख्ययोक्तस्य विवरणम्; यथा—हेतुलिङ्गौषधस्य पुनः प्रपञ्चनं ..... ।" (CKS II, p.1030).

(iv) "विस्तरवचनं निर्देशः। यथा-शारीरमागन्तुकं चेति।" (STS, p.858).

(v) "निर्देशो नाम यच्छब्दमात्रेण निर्दिष्टानां स्वरूपविशेषप्रदर्शनाय पुनः कीर्तनं निर्देशः।" (TYV, App.I, p.II).

(vi) "निर्देशो नाम तस्यैव विस्तारोक्तिः। यथोक्तम् 'तत्र रूक्षो लघुः शीतः खरः सूक्ष्मश्चलोऽनिलः'।।" (VBH, p.582). Here तस्य=उद्देशस्य.

(vii) "विस्तरवचनं निर्देशः।।" (VDP,p.13) cf. (iv) above.

(viii) "निर्देशः स्याद् विवरणं पूर्वोक्तानामनुक्रमात्।।7।।" (TYV, p.7).

(ix) "निर्देशो नाम तस्यैव विस्तरोक्तिर्यथोदिता।" (TY, p.11).

This is the same as (vi) above.

51.3 PM and OMs

PM-A detailed enumeration of the previously briefly mentioned topics in the same order.

OMs-(i) To exhibit the special features of the topic/s mentioned earlier in brief.

(ii) To maintain the same order of enumeration of the brief mention.

51.4 Functions

(i) While the उद्देश just introduces a topic to the reader, the निर्देश provides its subtopics to him.

(ii) The निर्देश helps the reader know one and all the divisions of a broad or a large subject.

(iii) It systematizes the scientific work.

51.5 Applications

(i) There is निर्देश in भामह's following stanza:

'शब्दश्छन्दोभिधानार्था इतिहासाश्रयाः कथाः।
लोको युक्तिः कलाश्चेति मन्तव्या काव्यगैर्ह्यमी।।' (BKR, p.5)

He first mentions the figures अनुप्रास etc (ibid.,p.30) and then describes them, in detail, one by one, in the order of enumeration. (ibid., p.31-56).

(ii) दण्डिन् makes a brief mention of प्राकृत in 'महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः।' (DKN, p.24) and subsequently mentions all the प्राकृत languages in the stanza,

'सौरसेनी च गौडी च लाटी चान्या च तादृशी।
याति प्राकृतमित्येव व्यवहारेषु सन्निधिम्।। (ibid., p.24)

(iii) वामन's sūtra "रीतिरात्मा काव्यस्य।।6।।" (VKL, p.3) is just a reference to रीति but 'सा त्रिधा-वैदर्भी गौडीया पाञ्चाली चेति।।9।।' (ibid., p.4) is its elaboration. Similarly, 'लोको विद्या प्रकीर्णं च काव्याङ्गानि।।1।।' (ibid., p.8) is an उद्देशसूत्र whereas 'शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकलाकामशास्त्र-दण्डनीतिपूर्वा विद्याः।।3।।' (ibid.) and 'लक्ष्यज्ञत्वमभियोगो वृद्धसेवावेक्षणं प्रतिभान-मवधानं च प्रकीर्णम्।।11।।' (ibid., p.10) are the निर्देशसूत्रs.

(iv) राजशेखर refers to two broad divisions of शास्त्र, namely, अपौरुषेय and पौरुषेय in the beginning of his work (RKM, p.2). Then he enlists all the subvarieties of the अपौरुषेय (ibid.,pp.2-3) and thereafter mentions the subdivisions of the पौरुषेय in these words—'पौरुषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृतितन्त्रमिति चत्वारि शास्त्राणि।' (ibid., p.3).

(v) क्षेमेन्द्र has briefly referred to the कारक in the कारिका 'पदे वाक्ये प्रबन्धार्थे गुणेऽलङ्करणे रसे। क्रियायां कारके लिङ्गे वचने च विशेषणे।।' (KLV, p.12) and has thereafter dealt with all the six kārakas, namely, कर्तृ, कर्म, करण, सम्प्रदान, अपादान and अधिकरण in detail (ibid., pp.35-40).

(vi) केशवमिश्र first only briefly mentions the concept उक्ति in

'रीतिरुक्तिस्तथा मुद्रा वृत्तिः काव्यस्य जीवितम्।।' (KAS, p.6) and later enumerates its fourfold division in 'लोकच्छेकार्भकोन्मत्तभेदादुक्तिश्चतुर्विधा।।3।।' (ibid., p.8).

51.6 Remarks

Both उद्देश and निर्देश are of the nature of वाक्ययोजना and the ancient poeticians have used them judiciously. Both these yuktis make a scientific treatise an organized piece of writing.

[52] निर्वचन [Derivation; Etymology]

52.1 Character

निर्वचन, also called व्युत्पत्ति, is termed derivation or etymology in English. Etymology speaks of 'the relation of a word to its base'. (WCD, p.306) and derivation also tells us about 'the formation of a word from another word or base' (ibid). A scientific work uses many special or technical words: If the author gives the etymologies (or derivations) of such words, the readers can get at their precise meanings quickly and fully.

52.2 Definitions

(i) According to Agrawala, Pā has a knowledge of this yukti as is evident from the use of the words like सर्वनाम, अव्यय, etc in their derivative sense. (IKP, pp.308-309)

(ii) 'गुणतः शब्दनिष्पत्तिर्निर्वचनम्—'व्यस्यत्येनं श्रेयस इति व्यसनम् (339-14) इति।।'' (KTA, p.460).

(iii) ''निर्वचनं नाम पण्डितबुद्धिगम्यो दृष्टान्तः, यथा—'ज्ञायते नित्यगस्येव कालस्यात्ययकारणम्' इति। निदर्शननिर्वचनयोरयं विशेषः—यन्निदर्शनं मूर्खविदुषां बुद्धिसामान्यविषयं, निर्वचनं तु पण्डितबुद्धिवेद्यमेव; किंवा निर्वचनं निरुक्तिः, यथा-विविधं सर्पति यतो विसर्पस्तेन संज्ञितः इत्यादि।।'' (CKS II, p. 1031).

(iv) ''निश्चितं वचनं निर्वचनम्।। यथा—आयुर्विद्यतेऽस्मिन्ननेन वा आयुर्विन्दतीत्यायुर्वेदः।।35।।'' (STS, p.859).

(v) ''निर्वचनं नाम संज्ञयोक्तस्य तदर्थेन योजनं निर्वचनम्। यथा सूचीभिरिव मात्राणि भिद्यतीति विषूचिका।'' (TYV, App I, p. III).

(vi) "निर्वचनं नाम। निर्णयार्थं वचनं निरुक्तम्। यथोक्तं विषविधाने। 'मथ्यमाने जलनिधावमृतार्थं सुरासुरैः। जगद्विषण्णं तं दृष्ट्वा तेनासौ विषसंज्ञितः' इति। विषस्य निर्वचनं जगद्विषनाद्विषमिति।" (VBH, p.583)

(vii) "लोके प्रतीतमुदाहरणं निर्वचनम्।" (VDP, p.13)

(viii) "तत् स्यान्निर्वचनं येन वाक्यस्यार्थः प्रदश्र्यते।।31।।" (TYV, p.29).

(ix) "गुणनाम्ना निरुक्तं यत् तत्तु निर्वचनं मतम्।" (TY, p.18).

52.3 PM and OMs

PM-Etymological interpretation of a scientific term.

OMs-(i) To cite an example understandable only by scholars.

(ii) A definite or conclusive statement.

(iii) An illustration popular with the people..

(iv) That which manifests the meaning of a sentence.

52.4 Functions

(i) This yukti clarifies the (exact) root meanings of the words.

(ii) It provides food for thought to the scholars.

(iii) It bolsters the credibility of the science.

(iv) It makes the scientific work clearer and more easily understandable.

52.5 Applications

(i) In 'अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात्।' (BKR, p.40) भामह has stated the exact function of the figure दीपक.

(ii) While commenting on दण्डिन्'s कारिका 'वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च।' (DKN, p.37) रत्नश्रीज्ञान etymologizes the word अनुप्रास saying, 'प्रथमस्तस्य प्रथमप्रयुक्ताक्षरस्य (22b) अनु पश्चादास उपक्षेपः प्रयोगः अनुप्रासः।' (ibid.) Similarly, he gives the derivation of the term स्वभावोक्ति in 'स्वभावं पदार्थानां विचित्रं वक्तीति स्वभावोक्तिः।' (ibid., p.69) and of दीपकम् in सर्वं वाक्यं दीपयति उपकरोति इति दीपकम्।' (ibid., p.96).

(iii) वामन has also given etymologies of some terms in poetics. For example, 'संक्षेपवचनात्समासोक्तिरित्याख्या।' (VKL, p.56), 'अप्रस्तुतस्यार्थस्य

प्रशंसनमप्रस्तुतप्रशंसा।' (ibid., p.57), '……अर्थान्तरस्य……न्यसनं……अर्थान्तरन्यासः।' (ibid., p.63), etc.

(iv) राजशेखर has suggested the following derivation of the term काव्यमीमांसा—

'इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवे।' (RKM, p.2). Here वाग्लव means the 'काव्य' and मीमांसा means the 'determination of the true character or nature'.

(v) हेमचन्द्र explains why the implied meaning is called ध्वनि. He says, 'स च ध्वन्यते द्योत्यते इति ध्वनिरिति पूर्वाचार्यैः संज्ञितः।' (HKN, p.31). He has given a very appropriate etymology of the word दीपक saying, 'दीपवदेकस्थानस्थमनेकदीपनाद्दीपकम्।' (ibid., p.304). His derivation of the word गणिका as 'कलाप्रागल्भ्यधौर्त्याभ्यां गणयति कलयति गणिका।' (ibid., p.366) is quite in agreement with definition Nos (ii) and (iv) above. हेमचन्द्र has clarified why the संकेतार्थ is called मुख्यार्थ by means of a popular illustration which reads as follows: 'अव्यवधानेन यत्र संकेतः क्रियते स मुखमिव हस्ताद्यवयवेभ्योऽर्थान्तरेभ्यः प्रथमं प्रतीयते इति मुख्यः।' (ibid., p.27).

(vi) Such definite or decisive statements as 'काव्यं ग्राह्यमलंकारात्।' (VKL, p.1), 'न शास्त्रमद्रव्येष्वर्थवत्।।' (ibid., p.3), 'संदर्भे दशरूपकं श्रेयः।' (ibid., p.13), 'पूर्वे नित्याः।' (ibid., p.30), etc in वामन's work accord with definition Nos. (iv) and (vi) above.

52.6 Remarks

This yukti is important in many respects. Firstly, it gives etymologies of technical terms pertaining to the science concerned. Secondly, by making some definite or decisive statements it strengthens the readers' understanding of the subject-matter. Thirdly, it makes the subject or topic vivid by means of popular illustrations. Fourthly, it elucidates the meanings of some sentences. Fifthly and lastly, it tries to activate the thinking faculty of the learned. The ancient poeticians have realized these features of the present yukti and used the latter properly.

[53] नैकान्त [An inclusive statement]

53.1 Synonyms and character

Synonyms—अनैकान्त (Cakrapāṇi) and अनेकान्त (ST, VDP). The term नैकान्त is used by VB, his commentator इन्दु, NM and his anonymous disciple. Since it has been proposed by the majority of thinkers it has been accepted here.

The word नैकान्त is formed by prefixing न to एकान्त. It is thus the negation of एकान्त which means an exclusive statement (see 46 above). Broadly speaking, नैकान्त has two aspects-a statement that can yield more than one meanings and a rule which has exception/s (ie it holds good in some cases but does not hold good in other cases).

53.2 Definitions

(i) An illustration of this yukti is not found in the Pās.

(ii) कौटल्य has also not discussed this yukti.

(iii) "अनैकान्तो नाम अन्यतरपक्षानवधारणं; यथा 'ये ह्यातुराः केवलाद् भेषजात् ऋते म्रियन्ते, न च ते सर्व एव भेषजोपपन्नाः समुत्तिष्ठेरन् (सू.अ.10) इत्यादि।" (CKS II,p.1030).

(iv) "क्वचित्तथा क्वचिदन्यथेति यः सोऽनेकान्तः। यथा—केचिदाचार्या ब्रुवते द्रव्यं प्रधानं, केचिद्रसं, केचिद्वीर्यं, केचिद्विपाकमिति।।24।।" (STS,p.859).

(v) "नैकान्तो नाम यदुच्यमानमप्यवश्यम्भावित्वेनानियतं स नैकान्तः। यथा ज्वरस्तु जातः षड्रात्रादश्विनीषु निवर्तत इत्येतदुक्तमप्यवश्यम्भावित्वेनानियतम्।।" (TYV, App I, p.II).

(vi) "नैकान्तो नाम। अन्यतरपक्षानवधारणात्। यथा 'जीवितं म्रियमाणानां सर्वेषामेव नौषधात् एकान्तेन। न ह्युपायमपेक्षन्ते सर्वे रोगा इति।।" (VBH, p.582). This is almost the same as (iii) above.

(vii) "क्वचित्तथा क्वचिदन्यथाऽसावनेकान्तः।।" (VDP, p.13). This agrees with (iv) above.

(viii) "एवं स्यादथवा नैवमिति नैकान्त ईरितः।।17।।" (TYV, p.12).

(ix) "नैकान्तो नाम यत् पक्षस्यान्यस्यानवधारणम्।" (TY, p.15). It corresponds with (iii) and (vi) above.

53.3 PM and OMs

PM-To make an inclusive statement; to state a rule which has exception/s.

OMs-(i) Not to uphold firmly either of the two views put forward.

(ii) To quote different views on a subject.

53.4 Functions

(i) In the case of a practical or behavioural science, all rules are not that rigid; some of them are flexible. The present yukti makes a provision for such rules.

(ii) This yukti enables the author to express different opinions about a subject.

(iii) This acquaints the readers with varying views on a subject.

(iv) It helps a critical reader to attempt at a compilation of various thought-currents of a scientific theme.

53.5 Applications

(i) During the discussion of the शब्दगुण समाधि, वामन says:

‘सम्पृक्तौ खलु ओजःप्रसादौ नदीवेणिकावद् वहतः।
अनैकान्त्याच्च।।15।।
न चायमेकान्तो नियमः—यद् ओजसि आरोहः, प्रसादे च अवरोहः इति।’ (VKL, p.33). Here वामन speaks of a variable rule.

(ii) हेमचन्द has brought together different points of view about the जाति in his statements reproduced below:

‘जातिरेव संकेतविषय इत्येके। तद्वानित्यपरे। अपोह इत्यन्ये।’ (HKN, p.28). He has recognized four types of word and meaning, namely, मुख्य, गौण, लक्ष्य and व्यङ्ग्य (ibid.,p.26). While discussing the गौण of these four, he has given the illustration ‘गौर्वाहीकः’ and then quotes different views on it in the following passage:

‘अत्र स्वार्थसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यमाणा अपि गोशब्दस्य परार्थाभिधाने निमित्तत्वमुपयान्तीति केचित्। स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते, न

तु परार्थोऽभिधीयत इत्यन्ये। साधारणगुणाश्रयेण पदार्थ एव लक्ष्यते इत्यपरे।' (ibid., p.29).

(iii) In poetry, the पदगत, पदार्थगत, वाक्यगत and वाक्यार्थगत दोषs are known as वैशेषिक गुणs because they are, at times, to be treated as qualities. केशवमिश्र has collected other theorists' views on this point in the following passage:

> 'केचित्तु-एतेषामेव दोषाणां स्थानेष्वेतेष्वदोषता।
> परं नत्वस्ति गुणता पार्थक्यमनयोर्यतः।।

अन्ये तु—क्वचिददोषतामात्रम्, क्वचिद्गुणतापि। तत्र सहृदयानामेव प्रतीतिः साक्षिणी। तदाहुः—

> अलङ्कारे गुणे दोषे रसे वा काव्यसम्पदाम्।
> प्रतीतिरेव विदुषां प्रमाणमवसीयते।।
> श्रीपादस्तु-'रसोत्पत्तिप्रतिबन्धकतयैवैतेषां दोषता।
> यत्र केनापि निमित्तेन न रसप्रतिबन्धः, तत्रादोषत्वमुचितमेवे'त्याह।।'' (KAS, p.24).

The above passage represents both the OMs of the present yukti. The वैशेषिकगुणs are गुणs and दोषs at the same time. Thus their position is unsettled. This indicates one shade of the meaning. The citation of the opinions of other आचार्यs contains the second shade of the meaning.

53.6 Remarks

Of the two shades of meaning referred to above, the latter, namely, the citation of the views of other thinkers is quite the same as the अनुमत yukti discussed earlier (see 36 above). Therefore, it will be in the fitness of the things to merge this shade of meaning into the अनुमत yukti. This done, we shall be left only with one shade of the meaning, namely, an inclusive statement or a rule with an exception, which is the proper sphere of the present yukti.

[54] पदार्थ [The meaning of a word; The thing spoken of]

54.1 Character

The word पदार्थ has two constituents, पद and अर्थ. पद means a complete or inflected word and अर्थ means meaning. The total compound means 'the meaning of the word.' The word पदार्थ has been traditionally defined as 'शब्दार्थः, पदबोध्योऽर्थः प्रतिपाद्योऽर्थः।' (GSP, p.118).

54.2 Definitions

(i) Some of the illustrations of this yukti found in the Pās are as under:

"ह्रस्वं लघु।" (Pās 1-4-10), "साधकतमं करणम्।" (ibid.,1-4-42), "आधारोऽधिकरणम्।" (ibid., 1-4-45), "परः सन्निकर्षः संहिता।" (ibid., 1-4-108), "अदर्शनं लोपः।" (ibid.,1-1-59), "विरामोऽवसानम्।" (ibid.,1-4-109) etc. These sūtras give the meanings of the grammatical terms लघु, करणम्, अधिकरणम्, संहिता, लोपः and अवसानम् respectively.

(ii) "पदावधिकः अर्थः-'मूलहरः' इति पदम्।" 'यः पितृपैतामहमर्थमन्यायेन भक्षयति स मूलहरः' (78-18) इति।" (KTA, p.458).

(iii) "पदार्थो नाम पदस्य पदयोः पदानां वाऽर्थः पदार्थः। तत्र द्रव्यमिति पदेन खादयश्चेतनाषष्ठा उच्यन्ते, पदयोरर्थो नाम यथा—'आयुषो वेद' इति पदयोरायुर्बोधकं तन्त्रमित्यर्थः एवं पदानामप्यर्थः उदाहार्यः।" (CKS II, p.1030).

(iv) "योऽर्थोऽभिहितः सूत्रे पदे वा स पदार्थः, पदस्य पदयोः पदानां वाऽर्थः पदार्थः, अपरिमिताश्च पदार्थाः। यथा—स्नेहस्वेदाञ्जनेषु निर्दिष्टेषु द्वयोस्त्रयाणां वाऽर्थानामुपपत्तिर्दृश्यते, तत्र योऽर्थः पूर्वापरयोगसिद्धो भवति स ग्रहीतव्यः, यथा—'वेदोत्पत्तिमध्यायं व्याख्यास्यामः' इत्युक्ते सन्दिह्यते बुद्धिः-कतमस्य वेदस्योत्पत्तिं वक्ष्यतीति, यतः ऋग्वेदादयस्तु वेदाः, 'विद विचारणे, विद्लृ लाभे' इत्येतयोश्च धात्वोरनेकार्थयोः प्रयोगात्, तत्र पूर्वापरयोगमुपलभ्य प्रतिपत्तिर्भवति-आयुर्वेदोत्पत्तिमयं विवक्षुरिति, एषः पदार्थः।।10।।" (STS, p.858).

(v) "पदार्थो नाम पदेनार्थोऽवगम्यते। यथा गुर्वादयो गुणशब्दादवगम्यन्ते।।" (TYV, App.I,p.I).

(vi) "पदार्थो नाम पदेनार्थो गम्यते। यथा द्रव्यमिति पदं तस्यार्थो भूजलादिः। गुण इति पदं तस्यार्थो गुर्वादिः।" (VBH,p.582).

The above (v) and (vi) are similar meaning-wise.

(vii) "योऽर्थो वि(ऽधि)कृतः सूत्रपदे सः पदार्थः।" (VDP, p.13) .cf. (iv).

(viii) "पदार्थस्तु पदैक्येऽपि भिन्नमर्थं प्रकाशयेत्।।4।।
केचित्तु पदार्थः पदभेदेऽपि न भेदः पुनरर्थतः।'इति।" (TY,pp.4-5).

(ix) "पदार्थस्तु य ऐक्येऽपि भिन्नमर्थं प्रकाशयेत्।
पदार्थः पदभेदेऽपि न भेदः पुनरर्थतः।।
पदार्थो नाम पदेनार्थोऽवगम्यते।
पदेन योर्थो ज्ञायते यथा गुर्वादयो गुणे।।" (TY,pp.8-9)

The first two of the above definitions reiterate (viii) above. The third definition is the repetition of (v) above and the fourth one resembles (vi) above.

54.3 PM and OMs

PM-The meaning of the word, ie the thing or the object about which something is said.

OMs-(i) The meaning limited to a word.

(ii) The meaning of a word accepted by a particular branch of knowledge.

(iii) The meaning of a sūtra, an aphoristic statement.

(iv) The words are innumerable and so are their meanings.

(v) The meaning understood after taking the context into account.

(vi) To get at different meanings from the same word.

(vii) To get at the same meaning from different words (eg the words द्रव्य and औषध are different (in form) but they express the same meaning).

54.4 Functions

(i) This yukti delimits the meaning of a word.

(ii) It expects the author to be 'discipline-conscious' while using words in scientific writing.

(iii) It gives a liberty to the author to use synonymous words freely.

(iv) It helps the reader to correlate the word with its meaning.

(v) It dispels the doubt about the meaning of a word.

(vi) It expects the reader to be 'context-conscious' while reading a scientific work. In this respect compare 32.4(3), 34.4(5), 42.4 (3) and 45.4(2) above.

54.5 Applications

(i) 'सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्।।14।। तदेतदाहुः सौशब्द्यं …… ।' (BKR, p.7).

Here भामह is providing the meaning of the concept सौशब्द्य.

(ii) In the following extracts दण्डिन् has shown in what senses particular words are used in poetics (ie a specific branch of knowledge).

'श्लिष्टं अस्पृष्टशैथिल्यं अल्पप्राणाक्षरोत्तरम्।'	(DKN, p.29)
'समं बन्धेषु अविषमम्।'	(ibid., p.32)
'मधुरं रसवद्'	(ibid.,p.35)
'वर्णावृत्तिर् अनुप्रासः'	(ibid., p.37)
'काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रचक्षते।'	(ibid., p.67)
'इङ्गिताकारलक्ष्योऽर्थः सौक्ष्म्यात् सूक्ष्म इति स्मृतः।'	(ibid., p.155)

दण्डिन्'s कारिका defining the figure of speech दीपक reads as under:

'जातिक्रियागुणद्रव्यवाचिनैकत्रवर्तिना। …… ।।97।।' (ibid., 95)

The meaning of the word वाचिना appearing above has been expressed by the commentator using different words as follows:

'जातिवाचिना क्रियाभिधायिना गुणप्रकाशिना द्रव्याभिलापिना ……' (ibid). Here the meaning is the same but the words expressing it are different. This represents OM No.7 listed above.

(iii) वामन has used very familiar words like अलङ्कार (in 'सौन्दर्यमलङ्कारः।।2।।'-VKL,p.1), लोक (in 'लोकवृत्तं लोकः।।2।।' ibid., p.8), etc. but their meanings are to be understood in terms of poetics.

Similarly, he has used the words like 'पाञ्चाली' ('सा त्रिधा-वैदर्भी गौडीया पाञ्चाली चेति।।9।।' ibid., p.4), 'समता' ('मार्गाभेदः समता।।11।।' ibid., p.32), 'शृङ्खला' ('शृङ्खला परिवर्तकश्चूर्णमिति भङ्गमार्गः।।4।।' ibid., p.45), 'चूर्ण' (ibid.) and a host of others which we often use in our daily life. But वामन has used them in a restricted sense which is to be understood by reference to the पूर्वापरयोग. Thus, पाञ्चाली does not mean 'a lady of the पाञ्चाल region' but 'a variety of poetic styles'. Again, शृङ्खला does not mean 'a chain or fetter ' but it means 'a kind of यमकभङ्ग'. Similarly, we are familiar with the compound लोकविरुद्ध (eg 'लोकविरुद्धं न आचरेत्।') but वामन's लोकविरुद्ध stands for देश-काल-स्वभाव-विरुद्ध (ibid.,p.27).

(iv) राजशेखर uses the word समाधिः to mean just 'मनसः एकाग्रता।' (RKM, p.56), concentration of mind. It is not related to the अष्टाङ्गयोग-समाधिः.

(v) Similarly, 'स्वपरकृतसूक्तिसमुच्चयः कोशः।' (HKN,p.408) is also a पदार्थ.

54.6 Remarks

The present yukti is important in many respects. It helps the reader to know the correct meanings of the scientific words used in a specific branch of knowledge. It expects the reader to distinguish the meanings of words used in daily life from those used in a scientific work. This yukti familiarizes the reader with the exact meanings of scientific statements. It makes the reader context-conscious while reading and interpreting a scientific text. It heightens the reader's skill at using the words intelligently.

The ancient poeticians have used this yukti judiciously.

[55] पूर्वपक्ष [The prima facie argument; View of a question]

55.1 Character

It is an argument which is refuted later by the उत्तरपक्ष. In other words it is a prima facie view of a question. The terms पूर्वपक्ष and उत्तरपक्ष belong to the वाद doctrine.

55.2 Definitions

(i) According to Agrawala (vide IKP, pp.308-09), Pā knows this yukti and has used it in the following sūtra-s:

"लुपि युक्तवद् व्यक्तिवचने। विशेषणानां चाजातेः। तदशिष्यं संज्ञाप्रमाणत्वात्। लुब्योगाप्रख्यानात्। योगप्रमाणे च तदभावेऽदर्शनं स्यात्। प्रधानप्रत्ययार्थवचनमर्थस्यान्यप्रमाणत्वात्।" (Pās 1.2.51-56)

(ii) "प्रतिषेद्धव्यं वाक्यं पूर्वपक्षः—'स्वाम्यमात्यव्यसनयोरमात्यव्यसनं गरीयः (पु.339-पं.20) इति।" (KTA, p.460)

(iii) "पूर्वपक्षो नाम प्रतिज्ञातार्थसंदूषकं वाक्यं, यथा—'मत्स्यान्न पयसाऽभ्यवहरेत्' इति प्रतिज्ञातस्यार्थस्य "सर्वानेव मत्स्यान्न पयसाऽभ्यवहरेदन्यत्र चिलिचिमात्' (सू.अ.26) इति।।" (CKS II, p.1030)

(iv) "आक्षेपपूर्वकः प्रश्नः पूर्वपक्षः। यथा—कथं वातनिमित्ताश्चत्वारः प्रमेहा असाध्या भवन्तीति।।25।।" (STS, p.859)

(v) "पूर्वपक्षो नाम परप्रतिज्ञातानुपपत्तिप्रदर्शनपरो वाक्यसमुदायः पूर्वपक्षः यथा षड्रसवादिनं प्रत्यनेकरसप्रतिपादकानि वाक्यानि।।20।।" (TYV, App, p.III)

(vi) "पूर्वपक्षो नाम। प्रतिज्ञातार्थसंदूषणं वाक्यम्।" (VBH, p.582). This is the same as (iii) above.

(vii) "प्रतिषेधवचनं पूर्वपक्षः।" (VDP, p.13). This is to be taken to mean that पूर्वपक्ष is the वचन (statement, in the form of प्रतिषेध (denial) of a प्रतिज्ञा (an assertion).

(viii) "पूर्वपक्षस्तु पूर्वेषां पक्षेष्वप्यात्मपक्षता।।" (TYV, p.19).

(ix) "प्रतिज्ञातस्य चार्थस्य दूषकं वचनं पुनः। पूर्वपक्ष इति प्रोक्तः ...... ।।" (TY, p.16). This is the reiteration of (iii) and (vi) above.

55.3 PM and OMs

PM-The argument containing the objection to be put forward first (and then to be refuted with an established view). cf. 'सिद्धान्तनिरसनीयः प्रथमोपपादनीयः पक्षः।।' (GSP, p.128).

OMs-(i) A statement which needs to be contradicted.

(ii) A question expressing a doubt or raising an objection.

55.4 Functions

(i) It takes the reader right up to the starting point of the discussion on a particular subject.

(ii) It enables the reader to know what is logical and what is refutable.

(iii) It acquaints the reader with the varying views about a subject.

55.5 Applications

(i) In the following lines, भामह quotes the views of other poeticians and refutes them later.

'रूपकादिमलङ्कारं बाह्यमाचक्षते परे।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्।।' (BKR, p.7)

Meaning, 'The figures of speech like रूपक etc, are external embellishments of poetry and the beautiful nominal and verbal forms are the internal embellishments of poetry.' This is पूर्वपक्ष. Bhāmaha does not accept this view and refutes it saying, 'तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी। शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः।।' (ibid.,p.8).

(ii) We now turn to Vāmana's work. The passage reproduced below illustrates the पूर्वपक्षः—

'तदारोहणार्थमितराभ्यास इत्येके।।16।।

तस्या वैदर्भ्या एवारोहणार्थमितरयोरपि रीत्योरभ्यास इत्येके मन्यन्ते।' (VKL, p.6). वामन does not subscribe to this view and hence refutes it ('तत्तु न अतत्त्वशीलस्य तत्त्वानिष्पत्तेः।।17।।' ibid.) Similarly, other scholars hold the following opinion:

'उपमानाधिक्यात्तदपोह इत्येके।।18।।
उपमानाधिक्यात् तस्यासादृश्यस्यापोह इत्येके मन्यन्ते।' (ibid., p.54)

Vāmana, however, does not agree with them and contradicts their point of view in clear words ('न अपुष्टार्थत्वात्।'-ibid., p.55).

(iii) Rājaśekhara has classified the poets into three classes, namely, the सारस्वत, the आभ्यासिक and the औपदेशिक (RKM, 13). The last two of these, according to the ācāryas, do not stand in need of any *mantra* ('तस्मान्नेतरौ तन्त्रशेषमनुतिष्ठताम्। नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते इत्याचार्याः।।' (ibid.) This is the पूर्वपक्ष. Rājaśekhara does not agree with the ācāryas and refutes their assertion saying, 'न इति यायावरीयः। एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते।' (ibid.).

55.6 Remarks

This yukti is a precursor to the निर्णय. The latter will not come along without the पूर्वपक्ष. In view of this, the present yukti has a rightful place in a scientific work. The ancient literary theorists have used it quite efficiently.

[56] प्रत्युत्सार [Gainsaying; Supply of omitted words]

56.1 Synonym and Character

Synonym: प्रत्युच्चार (vide, 'Tantrayukti-An Exposition', TYV, pp.x and xxxiii).

Character—The present yukti has two aspects, the first one being the refutation of somebody else's view/s. The second aspect deals with the filling in of the ellipsis.

56.2 Definitions

(i) In Pā's sūtra 'सप्तमी शौण्डैः।' (Pās 2.1.40), the word सप्तमी is used. It is dropped in the subsequent sūtras through to 2.1.47. This ellipsis is to be supplied by the reader.

Similarly, the word नित्यं used in the सूत्र 'नित्यं क्रीडाजीविकयोः।' (ibid., 2.2.17) is to be prefixed to the subsequent two सूत्रs also. Again, the word लट् in 'लट् स्मे' (ibid., 3.2.118) is to be taken to have been used in the subsequent four sūtras. This kind of supply of ellipsis is called अनुवृत्ति.

(ii) KTA does not discuss this yukti.

(iii) "प्रत्युत्सारो नाम उपपत्त्या परमतनिवारणं, यथा-वायोर्विदः प्राह—'रसजानि तु भूतानि रसजा व्याधयः स्मृताः' (सू.अ.25) इत्यादि, हिरण्याक्षो निषेधयति—'न ह्यात्मा रसजः स्मृतः इत्यादि।" (CKS II, p.1031)

(iv) ST does not recognize this yukti.

(v) "प्रत्युत्सारो नाम यत्रोपपत्तिं दर्शयन्तः परस्परमतानि निवारयन्ति। यथा गर्भिणी अष्टमे मासे क्षीरयवागूं सर्पिष्मतीं पिबेत् नेति खण्डकाप्यः गर्भस्य पैङ्गल्या बाधभयात्। अस्तु पैङ्गल्या बाधस्तथाप्येवं कुर्वती नीरुजं बलवर्णाद्युपेतमपत्यं जनयतीति भगवानात्रेयः।।34।।" (TYV, App.I, p.iv).

(vi) "प्रत्युत्सारो नाम। यत्रोपपत्तिं दर्शयन्तः परस्परमतानि निवारयन्ति।" (VBH, p.583). cf. (v) above.

(vii) The VDP does not define this yukti.

(viii) "प्रत्युत्सारः पदाद्यन्त्यमध्यलोपो यथायथम्।।34।।" (TYV, p.31).

(ix) "प्रत्युत्सारो वारयेत परस्परमतानि यत्।।" (TY,p.19).

This corresponds with (v) and (vi) above.

56.3 PM and OMs

PM-To say that something a person has said is wrong and that the opposite is true, by putting forward an argument.

OM-To supply the ellipses at the beginning, in the middle or at the end of the scientific statement/s.

56.4 Functions

(i) It acquaints the reader with different views on a subject.

(ii) It gives an opportunity to the author to contradict the views of other thinkers and to establish his own point of view.

(iii) This yukti helps the reader to compile various views about a scientific topic and to write a notional history of it.

(iv) It expects the reader to supply the omitted words in a scientific statement.

56.5 Applications

First we consider the illustrations of the PM.

(i) Vāmana does not agree with some other thinkers who hold that उत्प्रेक्षा is not different from अतिशयोक्ति. The discussion on this point is expressed in the following passage:

> "उत्प्रेक्षैवातिशयोक्तिरिति केचित् तन्निरासार्थमाह-
> संभाव्यधर्मतदुत्कर्षकल्पनातिशयोक्तिः।।10।।" (VKL, p.60)

According to some other theorists उपमेयोपमा and परिवृत्ति are one and the same. Vāmana says that this is not true. He argues, "…… इयमेव परिवृत्तिरित्येके; तन्निरासार्थमाह-समविसदृशाभ्यां परिवर्तनं परिवृत्तिः।।16।।" (ibid., pp.61-62).

There are yet others who hold the view that the अर्थान्तरन्यास and the व्यतिरेक are identical. Vāmana promptly denies this position. The following passage acquaints us with the discussion on this point:

"अर्थान्तरन्यासस्य हेतुरूपत्वात् हेतोश्चान्वयव्यतिरेकात्मकत्वात् न पृथग्व्यतिरेकः इति केचित्, तन्निरासार्थमाह—

उपमेयस्य गुणातिरेकित्वं व्यतिरेकः ।।22।।" (ibid., p.64)

It should very carefully be noted that in all the above passages Vāmana has used the words 'तन्निरासार्थम्', which suggest that he stands in opposition to the truth of something put forward in each case.

(ii) We now turn to राजशेखर's काव्यमीमांसा. What is exclusively instrumental in the composition of a poem is a question about which there is a wide difference of opinion among the ancient literary theorists. The following passage shows how each theorist gainsays the views of the next in regard to this point:

"'काव्यकर्मणि कवेः समाधिः परं व्याप्रियते' इति श्यामदेवः। मनस एकाग्रता समाधिः। समाहितं चित्तमर्थान्पश्यति, उक्तञ्च—

'सारस्वतं किमपि तत्सुमहारहस्यं यद्गोचरे च विदुषां निपुणैकसेव्यम्।
तत्सिद्धये परमयं परमोऽभ्युपायो यच्चेतसो विदितवेद्यविधेः समाधिः।।'

'अभ्यासः' इति मङ्गलः। अविच्छेदेन शीलनमभ्यासः। स हि सर्वगामी सर्वत्र निरतिशयं कौशलमाधत्ते।

समाधिरान्तरः प्रयत्नो बाह्यस्त्वभ्यासः। तावुभावपि शक्तिमुद्भासयतः। 'सा केवलं काव्ये हेतुः' इति यायावरीयः।" (RKM, p.11).

Whether or not there is a difference between a कवि and an आस्वादक is yet another contentious issue. The ancient thinkers have disputed one another's point of view in this respect. The relevant discussion is contained in the following passage:

'कः पुनरनयोर्भेदो यत्कविर्भावयति भावकश्च कवि,' इत्याचार्याः। तदाहुः—

'प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा।
भावकस्तु कविः प्रायो न भजत्यधमां दशाम्।'

'न' इति कालिदासः। पृथगेव हि कवित्वाद्भावकत्वं, भावकत्वाच्च कवित्वम्। स्वरूपभेदाद्विषयभेदाच्च।' (ibid., pp.13-14).

Who among the three types of poet, namely, the शास्त्रकवि, the काव्यकवि and the उभयकवि is superior, is one more controversial issue, the discussion on which runs as under:

'तेषामुत्तरोत्तरीयो गरीयान्' इति श्यामदेवः। 'न' इति यायावरीयः। यथा स्वविषये सर्वो गरीयान्। नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चकोरोऽद्भ्यः क्षीरोद्धरणाय।' (ibid., p.17).

(iii) Now let us consider some instances of this yukti based on ellipsis.

In the definition 'उपमेयस्योक्तौ समानवस्तुन्यासः प्रतिवस्तु।।2।।' (VKL, p.56), Vāmana has used the word उपमेयस्य in the very beginning of the sūtra. He has dropped this word in the sūtra, 'अनुक्तौ समासोक्तिः' (ibid.). We have to supply this word and read the completed sūtra as 'उपमेयस्य अनुक्तौ समासोक्तिः।' Similarly, the sūtra, 'किञ्चिदुक्तावप्रस्तुतप्रशंसा।।4।।' (ibid., p.57) has got to be completed by supplying the omitted word उपमेयस्य in the beginning. The full sūtra will then read as 'उपमेयस्य किंचिद् उक्तौ अप्रस्तुतप्रशंसा'. That is to say, 'उपमेयस्य अनुक्तौ समासोक्तिः' and 'उपमेयस्य किंचिदुक्तावप्रस्तुतप्रशंसा' are the full definitions of समासोक्ति and अप्रस्तुतप्रशंसा respectively in Vāmana's poetics. This is a case of आदिलोप.

(iv) In शोभाकरमित्र's definition of प्रतिवस्तूपमा ('वाक्यद्वयेऽसकृत्प्रतिवस्तूपमा।।16।।'-SAL, p.17), the words 'धर्मस्य निर्देशः' are to be inserted between वाक्यद्वयेऽसकृत् and प्रतिवस्तूपमा in order to complete the definition. This is a case of मध्यलोप. Similarly, the अन्त्यलोप instances can also be found.

56.6 Remarks

The variety of this yukti based on the concept of contradiction of other's views is similar to one of the OMs of अनुमत (see 36 above) and उद्धार (see 42 above.). There is, therefore, no justification for recognizing this variety of the present yukti. It can be merged especially with उद्धार. This point will be considered later while summing up the present chapter.

The other meaning of this yukti based on ellipsis has not appeared in the past and is, therefore, a new one. This has every right to enjoy an independent status.

[57] प्रदेश [A partial mention of a topic]

57.1 Character

The word प्रदेश has many meanings including "pointing out, indicating, decision, determination, etc" (SED, p.363), which reflect a couple of aspects of the present yukti.

57.2 Definitions

(i) In "अह्नोऽह्न एतेभ्यः।" (Pās 5.4.88), Pā has used the word अहन्, an आदेश which he has already proved in sūtras 5.4.86-87. Thus he establishes the subject on hand with the one already established.

(ii) "वक्तव्येन साधनं प्रदेशः—'सामदानभेददण्डैर्वा यथाऽऽपत्सु व्याख्यास्यामः।' (321.25) इति।" (KTA, p.459) meaning, To prove the present subject with the subject to be proved in the future.

(iii) "प्रदेशो नाम यद् बहुत्वादर्थस्य कात्स्न्र्येनाभिधातुमशक्यमेकदेशेनाभिधीयते, यथा—'अनुपानैकदेशोऽयमुक्तः प्रायोपयोगिकः' (सू.अ.27) इत्यादि।।" (CKS II, p.1030).

Only a partial mention of topics which are very large in number.

(iv) "प्रकृतस्यातिक्रान्तेन साधनं प्रदेशः। यथा देवदत्तस्यानेन शल्यमुद्धृतं तथा यज्ञदत्तस्याप्ययमुद्धरिष्यतीति।।16।।" (STS, p.858) meaning, To prove the present topic with the one proved in the past.

(v) "प्रदेशो नाम यत्रैकदेशस्योच्यमानस्यार्थस्य प्रसादादनुच्यमानोऽपि तच्छेषः आपद्यते सः प्रदेशः।।" (TYV, App. I, pp.I-II) meaning, Because of the crystal clear explanation of a part of a very large subject, the rest of its parts, though not explained in so many words, become completely clear.

(vi) "प्रदेशो नाम येषामर्थानामतिबहुत्वात् साकल्येनाभिधानस्याशक्यत्वात् स्तोकमुच्यते।।" (VBH, p.582).

This is the same as (iii) above.

(vii) "प्रकृतस्यानागतेन साधनं प्रदेशः।" (VDP, p.13). This is in agreement with (ii) above.

(viii) "प्रदेशः क्वचिदुक्तानामन्यत्रोक्तैः समेतता।।5।।" (TYV, p.6)

meaning, 'To combine the statements made at one place with those made at another place.' This, however, is not very clear. नीलमेघ's own gloss comes to our assistance in this regard. It tells us that in प्रदेश the effect is described to be residing in the cause in a secondary sense.

(ix) "प्रदेश क्वचिदुक्तानामन्यत्रोक्तैः समेतता।।

प्रदेशो नाम येषामर्थानां अतिबहुत्वात् साकल्येनाभिधानाशक्यत्वात् स्तोकमात्रमुच्यते। प्रदेशः स्तोकमात्रोक्तिरिति केचित् प्रचक्षते।।" (TY, p.10).

The first one of the above is the reiteration of (viii) above. The second one is the same as (iii) and (vi) above.

57.3 PM and OMs

PM-A partial mention of a very wide subject.

OMs-(i) To prove the present subject with something to be stated later.

(ii) To prove the present subject with something that was stated/proved in the past.

(iii) Because of a crystal clear exposition of a part, the whole becomes clear.

(iv) The statement of a cause as an effect in a secondary sense.

57.4 Functions

(i) It helps the author to achieve brevity.

(ii) It offers an opportunity to the author to explain certain parts of a topic quite clearly and to leave the rest to the understanding of the diligent reader.

(iii) It increases the responsibility of the studious reader in many respects. Firstly, he has to read the scientific text very attentively and closely. Secondly, he has got to understand well which words are used in the primary sense and which in the secondary sense. Thirdly, he has to establish a connection between the earlier and/or later statements and the present topic in order to prove the latter. This yukti has got to be employed efficiently by the author and to be interpreted meticulously by the reader.

57.5 Applications

(i) The Indian Poetics recognizes many figures of speech. भामह is aware of this state of affairs. Even then he has made only a partial mention of the vast subject of the अलङ्कारs in the following words: 'रूपकादिरलङ्कारस्तथान्यैर्बहुधोदितः।।' (BKR, p.7).

(ii) After discussing fully the topic of the पादयमक, वामन says, 'पादानुप्रासः पादयमकवत्।।10।।' (VKL, p.47), meaning thereby that the पादानुप्रास has the same number of varieties as the पादयमक, described previously. Here वामन has proved the present topic by means of the past one. So this represents OM No.2 of the present yukti.

While discussing the concept of रीति वामन says, 'विशिष्टा पदरचना रीतिः।।7।। कोऽसौ विशेष इत्यत आह—विशेषो गुणात्मा।।8।। वक्ष्यमाणगुणरूपो विशेषः।।' (ibid., p.4). This passage appears in the first अधिकरण of his work. The गुण referred to herein is discussed elaborately by him in the third अधिकरण of his work. So here वामन has proved the present subject by means of the one he is going to prove later. This then represents OM No.1 of the present yukti.

In the same manner, as above, he has introduced the topic of the दोषs in the following words:

> 'गुणविपर्ययात्मानो दोषाः।।1।।
> गुणानां वक्ष्यमाणानां ये विपर्ययास्तदात्मानो दोषाः।।' (ibid., p.14)

(iii) राजशेखर has discussed, in detail, the conduct of the दिव्य (heavenly) and the मर्त्य (worldly) characters and made the observation: 'इहापि पूर्ववत्समस्तमिश्रभेदानुगमः।' (RKM, p.44) with respect to the मर्त्यपातालीय characters. He expects the reader/s to conceive of the conduct of a worldly person on his going to the infernal regions; the conduct of a person belonging to the hell on his coming to this world; the conduct of a worldly person after becoming an underworldly being and vice versa; the life of an underworldly person, etc. In other words, राजशेखर has here established the present subject, मर्त्यपातालीय by means of the subject, namely दिव्य, described in the past (OM No.2).

(iv) हेमचन्द्र's definition of a महाकाव्य (vide HKN, p.395) contains, *inter alia,* factors like the पञ्चसन्धिs and the threefold शब्दवैचित्र्य (ibid., pp.396-404). But instead of discussing these factors in connection with the आख्यायिका, कथा and चम्पू, हेमचन्द्र has advised the reader to look them up in the discussion on the महाकाव्य ('इह च सत्संधित्वं शब्दार्थवैचित्र्ययोगश्च महाकाव्यवदाख्यायिकाकथाचम्पूष्वपि द्रष्टव्यः—ibid., p.408). Since हेमचन्द्र's discussion of the पञ्चसन्धिs and the शब्दार्थवैचित्र्य is quite clear, the studious reader finds no difficulty in applying it to the आख्यायिका, etc. This represents OM No.3 of the present yukti.

57.6 Remarks

In the अतिक्रान्तावेक्षण (see 32 above) there is only a reference to the past statement, and in the अनागतावेक्षण (see 35 above) there is only a reference to the future statement. Neither of these concerns itself with proving anything. The OM Nos.1 and 2 of the present (प्रदेश) yukti, however, mean to prove something. The प्रदेश, therefore, differs from the above two yuktis and enjoys an independent place in the tantrayukti scheme. The ancient poeticians have handled this yukti appropriately.

[58] प्रयोजन [Purpose, aim, object]

58.1 Character

'प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते।' thus goes a popular saying which means that 'even a dullard does not undertake a task aimlessly.' 'यमर्थमधिकृत्य पुरुषः प्रवर्तते।' is an oft-quoted and popular definition of the term प्रयोजन.

58.2 Definitions

(i) Pā does not consider this yukti.

(ii) This device does not find a place in the KTA.

(iii) "प्रयोजनं नाम यदर्थं कामयमानः प्रवर्तते, यथा 'धातुसाम्यक्रिया चोक्ता तन्त्रस्यास्य प्रयोजनम्' (सू.अ.1)" (CKS II, p.1030).

(iv) This yukti is not found in the STS.

(v) "प्रयोजनं नाम यत् सम्पादयितुं क्रिया ह्यारभ्यते तत्प्रयोजनम्। यथा सदोषेषु दोषशेषपाचनमग्निसन्धुक्षणं च सम्पादयितुमौषधपानमारभ्यते।।" (TYV, App.I, p.II).

(vi) "प्रयोजनं नाम। यदर्थं शास्त्रादि प्रवर्तते। ……… अनेन प्रयोजनेन चिकित्साशास्त्रमध्येयमित्यादि।" (VBH, p.582). cf. (iii) above.

(vii) VDP does not mention this yukti.

(viii) "अनेकार्थसिद्ध्यै पदनिवेशनम्।।1।।

यथा—'वायुः पित्तं कफश्च' (अ.हृ.सू.1-6) इत्यादिना पदनिवेशने ते वातादयः पृथगपि दोषाः चशब्दात् समवेता अपि दोषाः। ……… इति अनेन प्रकारेण।" (TYV, p.7).

(ix) 'प्रयोजनं नाम यदर्थं शास्त्रादि प्रवर्तते।
प्रयोजनमनेकार्थे यत् स्यात् पदनिवेशनम्।।' (TY, pp.12-13)

The first of these two definitions is the same as (vi) above. The second is the restatement of (viii) above.

58.3 PM and OMs

PM-The purpose of an action.

OMs-(i) The aim of the science.

(ii) The purpose of the composition of a scientific work.

(iii) The object of studying a scientific work.

(iv) To use a word to prove many meanings.

58.4 Functions

(i) It determines the nature of the scientific work.

(ii) It helps the author to decide what to include in and what to exclude from a scientific treatise.

(iii) It acquaints the reader with the aim or purpose of the author.

(iv) It determines the direction of the study of a scientific work.

(v) It expects the reader to interpret the meanings of the words properly.

58.5 Applications

(i) भामह has stated the aim of his treatise in the following words:

'सुजनावगमाय भामहेन ग्रथितं रक्रिलगोमिसूनुनेदम्।।' (BKR, p.173)

Again, at two places in his work, he has clarified as to why he has discussed particular topics. Those places are as under:

'न दूषणायालमुदाहृतो विधिर्न चाभिमानेन किमु प्रतीतये।।' (ibid., p.106);
'अथ प्रतिज्ञाहेत्वादिहीनं दुष्टञ्च वर्ण्यते।
समासेन यथान्यायं तन्मात्रार्थप्रतीतये।।' (ibid.,p.107).

Thus Bhāmaha's aim is to impart knowledge to his readers and to acquaint them with the various aspects of poetics.

(ii) वामन holds that the familiarity with the science of poetry enables the reader to avoid poetic faults and to use the poetic attributes knowledgeably. Thus the poetics provides the reader with the device of producing beauty in poetry. वामन's original statements in this connection run as under:

"शास्त्रतस्ते।।4।।

ते दोषगुणालङ्कारहानादाने शास्त्रादस्मात्। शास्त्रतो हि ज्ञात्वा दोषाञ्जह्यात्, गुणालङ्कारांश्चाददीत।" (VKL, p.2)

वामन has mentioned the प्रयोजन of poetry also in the following unambiguous words:

'किं पुनः फलमलङ्कारवता काव्येन, येनैतदर्थोऽयं यत्न इत्याह—
काव्यं सद् दृष्टादृष्टार्थम्, प्रीतिकीर्तिहेतुत्वात्।।5।।
काव्यं सत् चारु दृष्टप्रयोजनम्, प्रीतिहेतुत्वात्।
अदृष्टप्रयोजनम्, कीर्तिहेतुत्वात्। अत्र श्लोकाः-

……………………………………………

तस्मात्कीर्तिमुपादातुमकीर्तिं च व्यपोहितुम्।
काव्यालङ्कारशास्त्रार्थः प्रसाद्यः कविपुङ्गवैः।।' (ibid.)

(iii) आनन्दवर्धन has written his work, ध्वन्यालोक, to give delight to the mind of the lovers of poetry or creative writing. He says:

'तेन ब्रूमः सहृदयमनःप्रीतये तत्स्वरूपम्।' (AVD, p.3)

(iv) In the following passage राजशेखर has told us why he has written the काव्यमीमांसाः 'ततस्ते पृथक् स्वशास्त्राणि विरचयाञ्चक्रुः। इत्यङ्कारञ्च प्रकीर्णत्वात् सा किञ्चिदुच्चिच्छिदे। इतीयं प्रयोजकाङ्गवती सङ्क्षिप्य सर्वमर्थमल्पग्रन्थेन अष्टादशप्रकरणी प्रणीता।' (RKM, p.1).

58.6 Remarks

The ancient poeticians have shown adequate knowledge of this yukti and have used it in a proper manner. This yukti clarifies the object of writing a scientific work and also the object of studying it.

[59] प्रसङ्ग [Inseparable connection]

59.1 Character

The word प्रसङ्ग has two constituents, प्र and सङ्ग. They together mean 'प्रकृष्टः सङ्गः' (an excellent union or an inseparable connection).

59.2 Definitions

(i) Pā has not illustrated this yukti.

(ii) "प्रकरणान्तरेण समानोऽर्थः प्रसङ्गः—'कृषिकर्मप्रदिष्टायां भूमौ-इति समानं पूर्वेण' (19-19) इति।" (KTA, p.459).

(iii) "प्रसंगो नाम पूर्वाभिहितस्यार्थस्य प्रकरणगतत्वादिना पुनरभिधानं, यथा—'तत्रातिप्रभावतां दृश्यानामतिमात्रदर्शनमतियोगः' (सू.अ.11) एवमाद्यभिधाय पुनः 'अत्युग्रशब्दश्रवणात् श्रवणात् सर्वशो न च' (शा.अ.1) इत्यादिना पूर्वोक्त एवार्थोऽभिधीयते।" (CKS II, p.1030).

(iv) "प्रकरणान्तरेण समापनं प्रसङ्गः, यद्वा प्रकरणान्तरितो योऽर्थोऽसकृदुक्तः समाप्यते स प्रसंगः।। यथा—पञ्चमहाभूतशरीरिसमवायः पुरुषस्तस्मिन् क्रिया सोऽधिष्ठानमिति वेदोत्पत्तावभिधाय,. भूतचिन्तायां पुनरुक्तं-यतोऽभिहितं पञ्चमहाभूतशरीरिसमवायः पुरुष इति, स खल्वेष कर्मपुरुषश्चिकित्साधिकृत इति।।22।।" (STS, pp.858-859).

(v) "प्रसंगो नाम यदप्राकरणिकस्यापि वस्तुनः किञ्चित् सम्बन्धेन यत् कीर्तनं स हि प्रसंगः।।" (TYV, App.I, p.II).

(vi) "प्रसंगो नाम।पूर्वाभिहितस्यार्थस्य केनचित्सम्बन्धान्तरेण पुनरभिधानम्।।" (VBH, p.582). cf. (iii) above.

(vii) "प्रकरणाभिहितोऽर्थः केनचिदुपोद्घातेन पुनरुच्यमानः प्रसंगः।" (VDP, p.13).

(viii) "प्रसंगः पूर्वमुक्तानां भूयोऽपि प्रतिपादनम्।।14।।" (TYV,p.10).

This definition is somewhat loose in that a repetition of a topic is a fault. NM should have used the word सप्रयोजनं before प्रतिपादनम् in the above definition.

(ix) "प्रागुक्तस्य सतोऽर्थस्य सम्बन्धेन च केनचित् ।
पुनरप्यभिधानं सः प्रसङ्ग इति कीर्तितः।।" (TY, p.15)

59.3 PM and OMs

PM-A purposeful repetitive description of a topic.

OMs-(i) A description of a similar subject with reference to the occasion.

(ii) A repetition of the same subject as described earlier because of the exigency of the occasion.

(iii) To begin the discussion of a topic at one place and to finish it later at another place.

(iv) The discussion of a topic which has no direct bearing on but which is slightly connected with the topic on hand.

(v) To state or describe again, what has been stated or described earlier, in a different connection.

(vi) Restatement of the same subject with an introduction explaining the reason for the restatement.

(vii) To describe a previously described essential topic once again in connection with something else.

(viii) To accomplish the incidental topic by means of the one already accomplished.

59.4 Functions

(i) It gives an opportunity to the author to repeat the discussion of a topic in order to answer the need of the occasion.

(ii) It also enables the author to finish the discussion on a topic, left incomplete before.

(iii) It makes it possible for the reader to know which topics are interrelated, which topics have been discussed previously and in which context, whether the discussion has been completed by the author, and whether the topic being re-discussed is scientifically essential or otherwise.

In view of the above several functions, the present yukti is an important device.

59.5 Applications

(i) दण्डिन् has defined and illustrated some गुणs like श्लेष, प्रसाद, etc, peculiar to the वैदर्भ and गौड मार्गs (vide DKN, pp.28-58). Thereafter at the beginning of the second chapter of his work he says:

'काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलंक्रियाः ।
साधारणमलङ्कारजातमन्यन्निरूप्यते ।।' (ibid., p. 68)

In these words he sets out to discuss the previously partially discussed topic to finish it. The discussion in the second chapter is different from that in the first one both from the point of view of contents and purpose. It is, therefore, an illustration of the प्रसङ्ग तन्त्रयुक्ति.

(ii) वामन has begun his गुणविवेचन with the following sūtras:

'काव्यशोभायाः कर्तारो धर्मा गुणाः ।।1 ।।'
'तदतिशयहेतवस्त्वलङ्काराः ।।2 ।।' (VKL, p.29)

Here वामन differentiates गुणs from अलङ्कारs. He has once again referred to this difference between गुणs and अलंकारs while commencing the अलंकारविवेचन because the occasion demands such a reference. His actual words are: 'गुणनिर्वर्त्या काव्यशोभा। तस्याश्चातिशयहेतवोऽलंकाराः।' (ibid., p.43). Thus taking recourse to the प्रसंग तंत्रयुक्ति, वामन has very dexterously connected the consideration of the गुणs with that of the अलंकारs.

(iii) आनन्दवर्धन has specifically stated in the first उद्द्योत of the ध्वन्यालोक that the लक्षणा and व्यञ्जना are not identical, that they are distinctly different from each other and that the लक्षणा does not delight the रसिक as the व्यञ्जना does. He has thus exposed this subject at length. But with a view to acquainting the reader more clearly and elaborately with the aspects of the same topic, he has discussed it again in the third chapter of his work with this pointed introduction: 'तदेतत् सर्वं प्राक् सूचितमपि **स्फुटतरप्रतीतये पुनरुक्तम्** ।' (ADV, p.462).

It should carefully be noted that आनन्दवर्धन has used the very word पुनरुक्तम्, the synonym of पुनरभिधानम्, used in definition Nos. (iii), (vi) and (ix) above. Besides, the word स्फुटतरप्रतीतये echoes the meaning underlying the word ‘किञ्चित् सम्बन्धेन’ [definition(v) above] and ‘केनचित् सम्बन्धेन’ [definition (ix) above].

(iv) राजशेखर’s work abounds in the instances of the present yukti, especially instances ending in the expression ‘समानं पूर्वेण’ [see 59.2 (ii)]. A few of such instances are reproduced below:

‘यदपरं नृत्तवाद्यादिकमेषां चक्रे सा भारती वृत्तिः। तां ते मुनय इति समानं पूर्वेण।’ (RKM, p.8).

‘……जगाद सा गौडीया रीतिः। तां ते मुनय इति समानं पूर्वेण।’ (ibid.)

‘तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण।’ (ibid.)

‘किञ्चिदार्द्रमना यन्नेपथ्यः स सारस्वतेय आसीदिति समानं पूर्वेण।साऽपि सैवेति समानं पूर्वेण। ……तां ते मुनय इति समानं पूर्वेण।……जगाद सा पाञ्चाली रीतिः। तां ते मुनय इति समानं पूर्वेण।’ (ibid., pp.8-9).

‘श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुच्चारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवर्तितो नियमः टकारादयश्चत्वारो मूर्धन्यास्तृतीयवर्जमूष्माणस्त्रयः क्षकारश्चेति। श्रूयते च सूरसेनेषु कुविन्दो नाम राजा; तेन परुष संयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण। श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण। श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा। तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण।’ (ibid.,p.50).

59.6 Remarks

The above detailed discussion convincingly proves that the writers on Poetics are quite familiar with the different aspects of the प्रसङ्ग तन्त्रयुक्ति and have dealt with them efficiently.

[60] योग [Joining, uniting, connecting]

60.1 Character

The word योग is derived from the root युज् [7U] meaning, ‘to join, to unite, to connect’. Thus the word योग means the act of joining, uniting or connecting. In a sentence, for instance, the words are required to be put in their proper grammatical/logical order so that they yield a reasonable meaning. Keeping this in view, the tradition defines योग as 'योगः वाक्ययोजना।' (GSP, p.168).

60.2 Definitions

(i) 'ते' appearing in "ते प्राग्धातोः।" (Pās 1.4.80) is to be joined with the word उपसर्ग in " प्रादय उपसर्गाः क्रियायोगे।" (ibid., 1.4.59) and the word "गति" in "गतिश्च"। (ibid., 1.4.60).

(ii) "वाक्ययोजना योगः। 'चतुर्वर्णाश्रमो लोकः' [9-2] इति।" (KTA, p.458). Here the word लोक is to be construed as 'the people of the four वर्णs and आश्रमs duly protected by the royal authority'.

(iii) "योगो नाम योजना व्यस्तानां पदानामेकीकरणम्। उदाहरणम् तावद्यथा—प्रतिज्ञाहेतूदाहरणोपनयनिगमनानि तत्र प्रतिज्ञा मातृजश्चायं गर्भः, हेतुः मातरमन्तरेण गर्भानुपपत्तेः, दृष्टान्तः कूटागारः, उपनयः यथा नानाद्रव्यसमुदायात् कूटागारस्तथा गर्भनिर्वर्तनं तस्मान्मातृजश्चायमित्येषां प्रतिज्ञायोगः, एवमन्येऽपि योगार्था व्याख्येयाः।।" (CKS II, pp.1029-1030).

(iv) "येन वाक्यं युज्यते स योगः। यथा—

"तैलं पिबेच्चामृतवल्लिनिम्ब
हिंस्राभयावृक्षकपिप्पलीभिः।।
सिद्धं बलाभ्यां च सदेवदारु
हिताय नित्यं गलगण्डरोगे।।

इत्यत्र तैलं सिद्धं पिबेदिति प्रथमं वक्तव्ये तृतीयपादे सिद्धमिति प्रयुक्तं, एवं दूरस्थानामपि पदानामेकीकरणं योगः।।" (STS, p. 858).

(v) "योगो नाम योगः सम्बन्धः स च पदार्थयोर्वाक्यार्थयोर्वा। तत्र पदार्थयोः साध्यसाधनभावेन।" (TYV, App.I, p.I).

(vi) "योगो नाम-योजना, उद्देशनिर्देशयोः सूत्रभाष्ययोर्वा। ...... युक्तिर्वा योगः, प्रतिज्ञाहेतुर्दृष्टान्त उपनयो निगमनमिति पञ्चविधः।" (VBH, p.581).

The optional definition here corresponds with (iii) above.

(vii) "येन वाक्यार्थो युज्यते स योगः।" (VDP, p.13). cf. (iv) above.

(viii) "योगः पदानामेकैकमर्थौचित्येन योजना।।2।।" (TYV, p.3)

(ix) "अथ योगः पदानामेव। योगो नाम योजना; उद्देशनिर्देशयोः सूत्रभाष्ययोर्वा। युक्तिर्वा योगः प्रतिज्ञा हेतुरुदाहरणमुपनयो निगमनमिति पंचविधम्।" (TY, p.6).

Here the first of the above three definitions gives etymology of the term योग. The second one is the same as (vi) above. The third one is the reiteration of (iii) and (vi) above.

60.3 PM and OMs

PM-To join the words together to obtain a meaningful sentence.

OMs-(i). To bring the scattered words together (to obtain a reasonable or consistent meaning).

(ii) To consistently connect the words which are not far removed from one another or which are far removed from one another and/or which are used in an inverted order.

(iii) To organize words, taking into account the propriety of their meanings.

(iv) To bring about a coherent relationship between the thing to be accomplished and the means of accomplishing it.

(v) To correlate the brief and detailed mentions of a topic.

(vi) To properly connect the sūtras and the bhāṣya thereon.

(vii) Interpretation of a sentence, considering its context.

(viii) Mutual organization of the meanings of two sentences.

(ix) Inference comprising five factors.

60.4 Functions

To bring about a coherent meaning out of the words and sentences after considering their placement, status, propriety, mutual relationship, context and form (abridged or expanded). This yukti thus serves a very important role in the set-up of a scientific work.

60.5 Applications

(i) In 'शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनाम्।' (BKR, p.5) भामह has used the word तद्विद् which is to be connected with the words शब्द and अभिधेय used in the same sentence. This done, the complete meaning of the above sentence will be as under:

'A person desirous of composing poetry, should first acquire a thorough knowledge of the words and their meanings, then receive training under the grammarians and lexicographers (or, interpreters of meaning) and then proceed to compose poetry'.

भामह has used the word 'एतद्' in 'युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते।' (ibid., p.16) which is to be connected with all the forms of poetry, namely, the गद्य, पद्य, संस्कृत, प्राकृत, अपभ्रंश, वृत्तदेवादि, उत्पाद्यवस्तु, कलाश्रित, महाकाव्य, नाटकादि, आख्यायिका, कथा and मुक्तक discussed by him on pages 9 to 16 of his text.

Let us now consider a very comprehensive instance of this yukti in his work. The word वक्र appearing in 'वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः।' (ibid., p.154), is to be correlated with 'अनिबद्धं पुनर्गाथा श्लोकमात्रादि तत्पुनः।' (ibid., p.16), 'न नितान्तादिमात्रेण जायते चारुता गिराम्।' (ibid., p.19)., 'सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते।' (ibid., p.62) and 'वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते।' (ibid., p.141) scattered in his work. It is only after such a diligent exercise that they yield proper and consistent meanings.

(ii) The word 'इति' appearing in दण्डिन्'s line 'इति मार्गद्वयं भिन्नं तत्स्वरूपनिरूपणात्।' (DKN, p.57) is to be united with his कारिका "अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम्। तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ।।" (ibid., p.27).

Similarly, the कारिका 'किन्तु बीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम्।' etc (ibid., p.67). is to be connected with the कारिका 'पन्थाः स एष विवृतः परिमाणवृत्त्या' etc (ibid., p.200).

(iii) वामन has used the pronoun तत् in his sūtra, 'शब्दस्मृत्यादीनां तत्पूर्वकत्वं पूर्वं काव्यबन्धेषु अपेक्षणीयत्वात्।' (VKL, p.8). This तत् has got to be linked with the word काव्याङ्ग used by him in his sūtra, 'लोको विद्या प्रकीर्णं च काव्याङ्गानि।।' (ibid).

The following passages from वामन's work contain the words अभिसम्बन्ध and सम्बन्ध which are indicative of the present yukti:

"भिन्नवृत्तयतिभ्रष्टविसन्धीनि वाक्यानि।।1।।
दुष्टानीत्यभिसम्बन्धः।" (ibid., p.20)
'व्यर्थैकार्थसन्दिग्धायुक्तापक्रमलोकविद्याविरुद्धनि च।।9।।

वाक्यानि दुष्टानि इति सम्बन्धः।' (ibid., p.23)

'कर्णावतंसादिशब्देषु कर्णादीनामवतंसादिपदैरुक्तार्थानामपि निर्देशः संनिधेः प्रतिपत्त्यर्थमिति सम्बन्धः।' (ibid., p.24).

(iv) राजशेखर has described nine काव्यपाकs, namely, पिचुमन्द, बदर, मृद्वीका, वार्ताक, तिन्तिडीक, सहकार, क्रमुक, त्रपुस and नालिकेर (vide RKM, pp.20-21) in three sets of three elements each. Then he advises: 'मध्यमाः संस्कार्याः।' (ibid., p.21) meaning, मध्यमाः पाकाः संस्कार्याः. The word मध्यम is to be taken to refer to the मध्यम element of each set. Thus, we have that the बदर, तिन्तिडीक and त्रपुस are the three पाकs, which according to राजशेखर, are संस्कार्य.

Similarly, the word सः used in 'स त्रिधा' (ibid., p.42) is to be correlated with the word काव्यार्थ appearing in a remote sentence. 'श्रुतिः स्मृतिः…… द्वादश योनयः।' (ibid., p.35).

(v) The sūtras, 'मुख्यगौणलक्ष्यव्यङ्ग्यार्थभेदान्मुख्यगौणलक्षकव्यञ्जकाः शब्दाः।' (HKN, p.26) and 'मुख्याद्यास्तच्छक्तयः।' (ibid., p.41) composed by हेमचन्द्र are too far removed from each other. The word शब्दाः used in the former sūtra is to be correlated with the latter sūtra.

(vi) शौद्धोदनि has used the word तद् in his sūtra, 'तद्धेतुः प्रतिभादिकम्।।1।।' (KAS, p.4), which is to be joined with the word 'काव्यं' in 'काव्यं रसादिमद्वाक्यं श्रुतं सुखविशेषकृत्।' (ibid., p.2). शौद्धोदनि has briefly mentioned the पददोषाः, वाक्यदोषाः and अर्थदोषाः in 'त्रिविधस्यापि दोषास्तु त्याज्याः…… ।' (ibid., p.6) and then, in a subsequent section, dealt with them in detail (ibid., pp.14-20). These उद्देश and निर्देश are to be linked together. In the same manner, the following pairs of expressions are to be connected with one another. 'श्लाघ्या द्वये गुणाः…… ।।' (ibid. p.6) and 'श्लाघ्या गुणा इत्युक्तम्…… ।।' (ibid., p.21); 'अलङ्कारास्तु शोभायै…… ।' (ibid., p.6) and 'अलङ्कारास्तु शोभायै इत्युक्तम्…… ।' (ibid., p.29); 'रस आत्मा…… ।' (ibid., p.6) and 'रस आत्मेत्युक्तम्…… ।' (ibid.,p.75); and 'परे मनः…… ।' (ibid., p.6) and 'परे रसदोषाऽभावानुकूलवर्णादयः काव्यशरीरे मनः।' (ibid., p.85).

60.6 Remarks

The present yukti helps the reader a lot in arriving at the definite meaning of the text meant by the author. The above discussion shows that the poeticians are familiar with many shades of the meaning of this yukti and have handled them successfully. It is also clear that the responsibility of the reader of a scientific text is indeed great and, therefore, he cannot afford to be casual while reading and interpreting it.

[61] वाक्यशेष [Thought out but not spoken aloud]

61.1 Character

वाक्य means a sentence or a statement and शेष means the remaining part. Thus the two together mean 'the remaining part of the sentence or statement` thought out by the author but not uttered. It being 'a normal outcome of thought' (WCD, p.590), or 'a mental conclusion reached on the basis of the given set of facts' (OAD, p. 609), the reader can infer it without efforts. Traditionally, such an unsaid part of a sentence is rightly defined as 'प्रकृतार्थविधायकः' (GSP, pp.178-179).

61.2 Definitions

(i) The verbal form 'भवति' is to be understood at the end of the sūtra 'चतुर्थी सम्प्रदाने।' (Pās 2.3.13). Pā has advised to augment सुट् to 'क' in the sūtra 'सुट् कात्पूर्वः।' (ibid., 6.1.133). All the sūtras right up to Pās 6.1.154 are to be treated on similar lines.

(ii) ''येन वाक्यं समाप्यते, स वाक्यशेषः-छिन्नपक्षस्येव राज्ञश्चेष्टानाशश्च' इति (310-2)। तत्र शकुनेरिति वाक्यशेषः।'' (KTA, p.459).

(iii) ''वाक्यशेषो नाम यल्लाघवार्थमाचार्येण वाक्येषु पदमकृतं गम्यमानतया पूर्यते, यथा 'प्रवृत्तिर्हेतुभावानाम्' (सू.अ.16) इत्यत्र 'अस्ति' इति पदं पूर्यते, ...। वाक्येषु चैत एव पदा शेषाः क्रियन्ते, येऽनिवेशिता अपि प्रतीयन्ते।'' (CKS II, p.1030).

(iv) ''येन पदेनानुक्तेन वाक्यं समाप्यते स वाक्यशेषः।। यथा—शिरःपाणिपादपार्श्वपृष्ठोदरोरसामित्युक्ते पुरुषग्रहणं विनाऽपि गम्यते पुरुषस्येति।।19।।'' (STS, p.858).

(v) ''वाक्यशेषो नाम यस्मिन् वाक्ये एकदेशः शिष्यते व्याख्याकाले त्वनुच्यमानोप्यापतति स वाक्यशेषः। यथा—'रोगस्तु दोषवैषम्यं दोषसाम्यमरोगता' इत्यत्र उच्यते इति वाक्यशेषः।'' (TYV, App. I, p.II).

(vi) "वाक्यशेषो नाम। यस्मिन्सूत्रे लाघविकेनार्थाद्गम्यमानमनुक्तपूरणार्थमध्याह्रियते।।" (VBH, p.582).

It is worth noting that अरुणदत्त has used the word लाघविकेन and चक्रपाणिदत्त लाघवार्थम्. The purport of (vi) is the same as that of (iii) above.

(vii) "येनार्थः परिसमाप्यते पदेनाहार्येण स वाक्यशेषः।" (VDP, p.13). This definition is crystal clear.

(viii) "वाक्यशेषो विशिष्टार्थदायिनी वाक्यलक्षणा।।7।।' यथा—'रोगानुत्पादनीयम्' (अ.हृ.सू.4) इत्यनेन रोगोपशमनीयो ह्ययमध्याय इति लक्ष्यते। अन्यथा 'अनुत्पत्त्यै समासेन विधिरेष प्रदर्शितः' (अ.हृ.सू.4-34) इति वाक्यस्यानुचितत्वं स्यादेव।" (TYV, p.7).

(ix) "वाक्यशेषो नाम यस्मिन् सूत्रे लाघविकेनार्थात् गम्यमानमनुक्तं पूरणार्थमध्याह्रियते। वाक्यशेषो विशिष्टार्थदायिनी वाक्यलक्षणा।" (TY, p.2).

The first of the above two definitions is the same as (vi) above and the second one is just the reiteration of (viii) above.

61.3 PM and OMs

PM-To provide the unsaid word/s in order to complete the construction or the meaning of a sentence.

OMs-(i) The word left unuttered is easily deducible.

(ii) A sentence which yields a consistent meaning.

(iii) The unspoken word strikes the reader at the time of interpretation of the text.

61.4 Functions

(i) It enables the author to achieve brevity.

(ii) This yukti expects the reader to be alert while reading or interpreting a scientific text.

61.5 Applications

To achieve brevity, the वाक्यशेषs in various works on Sanskrit Poetics can be tabulated as under:

	Passage	
	भामह's	**वाक्यशेष**
(i)	'हेतुः सूक्ष्मो लेशोऽथ नालङ्कारतया मतः।' (BKR, p.63)	मया (or) अस्माभिः
	'यथासंख्यमथोत्प्रेक्षामलंकारद्वयं विदुः।' (ibid.)	इतरे
	'भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम्।' (ibid., p.85)	अन्ये (or) अपरे
	'मतुप्प्रकरणे ज्योत्स्नातमिस्राशृङ्गिणादयः।' (ibid., p.169)	इष्टाः
(ii)	**दण्डिन्'s** 'गौर्गौः कामदुघा सम्यक्प्रयुक्ता स्मर्यते बुधैः।' (DKN ,p.4)	पुरुषेण
	'जातिक्रियागुणद्रव्यस्वभावाख्यानमीदृशम्।' (ibid., p.71)	द्रष्टव्यम्
	'अर्थमिष्टमनाख्याय साक्षात्तस्यैव सिद्धये। यत्प्रकारान्तराख्यानं पर्यायोक्तं तदीदृशम्।।' (ibid., p.168)	मनीषिभिः
	'विशेषदर्शनायैव सा विशेषोक्तिरिष्यते।' (ibid., 179)	मनीषिभिः
	'विरोधसाधनायैव स विरोधः स्मृतो यथा।' (ibid., p.182)	कविभिः
(iii)	**वामन's** 'रीतिरात्मा काव्यस्य।।6।।	
	रीतिर्नामेयमात्मा काव्यस्य। शरीरस्येवेति वाक्यशेषः।'	
	(VKL, p.3). Here वामन himself uses the word वाक्यशेष.	
	'अभिधानकोशात् पदार्थनिश्चयः।' (ibid., p.8)	कर्तव्यः
	'छन्दोविचितेर्वृत्तसंशयच्छेदः।' (ibid., p.9)	विधेयः
	'नित्या संहिता एकपदवत् पादेष्वर्धान्तवर्जम्।' (ibid.,p.68)	प्रयोज्या
	'न पादान्तलघोर्गुरुत्वं च सर्वत्र।' (ibid., p.69)	प्रयोक्तव्यम्
	'न गद्ये समाप्तप्रायं वृत्तम्।' (ibid.)	विधेयम्
	'न पादादौ खल्वादयः।' (ibid.)	प्रयोज्याः
	'नार्धे किञ्चित्समाप्तं वाक्यम्।' (ibid.)	प्रयोक्तव्यम्

	राजशेखर's	
(iv)	'सोऽपि भगवान्स्वयम्भूरिच्छाजन्मभ्यः स्वान्तेवासिभ्यः।' (RKM, p.1)	उपदिदेश
	'तस्या अयं प्रकरणाधिकरणसमुद्देशः।'	अभिधीयते
	'द्विविधं शिष्यमाचक्षते।' (ibid., p.10)	विद्वांसः
	'तत्र रचनाकविः।' (ibid., p.17)	उदाह्रियते
(v)	**हेमचन्द्र's** 'अधरादिग्रहाद्दुःखेऽपि हर्षः कुट्टमितम्।' (HKN, p.375)	प्रियतमेन
(vi)	**केशवमिश्र's** 'दोषास्त्याज्या इत्युक्तम्।' (KAS, p.14)	पूर्वसूरिभिः
	'श्लाघ्या गुणा इत्युक्तम्।' (ibid., p. 21)	पूर्वाचार्यैः
(vii)	**शोभाकरमित्र's** 'सजातीयस्यातध्दर्मत्वं च।।23।।' (SAL, p.27)	व्यतिरेकः
	'अनर्थोत्पत्तिर्विरूपकार्योत्पत्तिर्विरूपसंघटनमसाकल्यं च।।60।।' (ibid., p.105)	विषमम्
(viii)	**गुलाबराव महाराज's** 'काव्यचित्रयोरैक्यम्।' (GSR, p.291)	अस्ति
	'भोगरूपो बाह्यविषयेभ्यः।' (ibid.,)	अनुभूयते
	'द्वयोर्मिश्रणं वर्णनम्।' (ibid., p.292)	इत्युच्यते
	'स्वप्नध्यानाद्वा।' (ibid., p.295)	सिध्यति

61.6 Remarks

It is clear from the foregoing discussion that the writers on poetics have very often taken the help of this yukti. The points of similarity between the present yukti and योग etc, will be considered later.

[62] विकल्प [An alternative]

62.1 Synonym and Character

Synonym: विकल्पन (CKS, VBS, TY and TYV).

Character: The GSP has thus defined विकल्पः—'पक्षान्तरबोधकः शब्दः।' (GSP, p.181), meaning, 'a word introducing an alternative'. Of the two things thus expressed, neither is obligatory because they are different possibilities.

62.2 Definitions

(i) Pā has used विभाषा, वा and अन्यतरस्याम् to denote the विकल्प.For example, 'विभाषा दिक्समासे बहुव्रीहौ।' (Pās 1.1.28). He has used विभाषा is sūtras 1-3-50, 1-3-77, 1-3-85, 1-4-72, 1-4-98, 2-1-11, 2-4-12, 2-4-25, 2-4-50, 2-4-78, 3-1-49, 3-1-113, 3-1-120, 3-1-139, 3-1-142, etc. वा appears in sūtras 2-2-37, 2-4-55, 3-1-57, 3-1-70, 3-1-94, 3-3-14, 3-3-62, 3-3-131, 3-3-141, etc. and अन्यतरस्याम् in sūtras 3-1-61, 3-1-75, 3-1-122, 3-4-3, 3-4-33, etc.

(ii) "अनेन वानेन वेति विकल्पः—'दुहितरो वा धर्मिष्ठेषु विवाहेषु जाताः' (171-14) इति।" (KTA, p.461).

(iii) "विकल्पः पाक्षिकाभिधानं यथा—'सारोदकं वाऽथ कुशोदकं वा' (चि.अ.6) इत्यादि।" (CKS II, p.1031).

(iv) "इदं वेदं वेति विकल्पः।। यथा रसौदनः सघृता यवागूर्वा।।३९।।" (STS, p.859).

While commenting on this definition डल्हण makes an important point, namely, that the विकल्प is sometimes suggested even without the use of the word वा ('क्वचित् वाशब्दं विनाऽपि विकल्पो भवति।' ibid.)

(v) "विकल्पो नाम क्रमेण यौगपद्येन वा सम्भविनां पक्षाणां कीर्तनम्।" (TYV, App. I, p.IV)

(vi) "विकल्पो नाम। विविधं कल्पनमिदं कार्यमिदं वा कार्यम् यथोक्तं पूर्वरूपदर्शने ज्वरादौ लघ्वशनमपतर्पणं वा।।" (VBH, p.583).

(vii) "इदं वेदं वेति विकल्पः।।" (VDP, p.14). The same as (iv) above.

(viii) "विकल्पनमनिर्धार्यमर्थं प्रति विवेचनम्।।33।।" (TYV, p.30).

(ix) "एवं वा कार्यमेवं वा बहुचिन्ता विकल्पनम्।।" (TY,p.19).

62.3 PM and OMs

PM-To state an alternative.

OMs-(i) Serial or simultaneous mention of the probable alternatives.

(ii) A thorough discussion of an indeterminable topic.

(iii) Deep reflections on various alternatives.

62.4 Functions

(i) It enables the author to bring together various alternatives of a topic.

(ii) It offers him an opportunity to reflect deeply on a topic in order to consider all possibilities, to determine the appropriate meaning and to put it into a suitable form of statement.

(iii) This yukti helps the reader to know the different aspects of a topic.

62.5 Applications

(i) भामह emphatically says, 'नाकवित्वं अधर्माय व्याधये दण्डनाय वा।' (BKR, p.6), meaning, 'Inability to compose poetry does not lead to unrighteousness, disease or punishment.'

(ii) While commenting on दण्डिन्'s कारिका, 'आशीर्नमस्क्रिया वस्तुनिर्देशो वाऽपि तन्मुखम्।' (DKN, p.10), रत्नश्रीज्ञान has actually used the word विकल्प as will be evident from the passage quoted below: "तस्य महाकाव्यस्य मुखं आदिः आशीः इष्टाशंसनं वा प्रयुज्यते, नमस्क्रिया प्रणामो वा, प्रबन्धसम्बन्धिना कस्यचिद् वस्तुनः अर्थस्य निर्देशः कथनं वा क्रियते इति विकल्पेन त्रिविधं मुखं प्रतिपत्तव्यम्। न समुच्चयेन।" (ibid.) meaning, 'A महाकाव्य should begin with an आशीर्वचन or a नमस्क्रिया or a वस्तुनिर्देश.

(iii) वामन gives alternative definitions of some literary concepts. For example,

'क्रमहीनार्थमपक्रमम्।।22।।

उद्देशिनामनुद्देशिनां च क्रमः सम्बन्धः, तेन हीनोऽर्थो यस्मिंस्तत्क्रमहीनार्थमपक्रमम्। ……
अथवा प्रधानस्यार्थस्य प्रथमनिर्देशः क्रमः। तेन हीनोऽर्थो यस्मिंस्तदपक्रमम्।' (VKL, pp.26-27)

Similarly, 'अवैषम्यं समता।।5।। …… सुगमत्वं वाऽवैषम्यमिति।' (ibid., p.39)

(iv) The following extracts from आनन्दवर्धन's ध्वन्यालोक illustrate the use of the विकल्पः—

'तथा हि वाच्यत्वं तस्य स्वशब्दनिवेदितत्वेन वा स्यात्, विभावादिप्रतिपादनमुखेन वा।' (ADV. P.25);

'कथानायकश्च धीरोदात्तादिभेदभिन्नः पूर्वस्तदन्तरो वेति विकल्पः।' (ibid., p. 274). Here the author has used the very word विकल्प.

(v) While stating the rule governing the description of wind, राजशेखर has used the yukti विकल्प in 'शिशिरेऽपि हेमन्तवदुदीच्यः पाश्चात्त्यो वा।' (RKM, p.100).

(vi) हेमचन्द्र's following statements are also illustrative of the present yukti: 'अथ वा नियमः समयः कवीनां यथा—कृष्णनीलयोः…… पीतरक्तयोः…… चन्द्रे शशमृगयोः…… द्वादशानामप्यादित्यानां…… सागरसमुद्रयोः दैत्यदानवासुराणां चैक्यम्।' (HKN, pp.16-18).

(vii) In 'सृष्टिर्द्विधा ईश्वरजा जीवजेति भेदात्।।1।।'(GSR, p.294). गुलाबराव महाराज, the author, has enumerated two forms of the creation. But later, taking recourse to the विकल्प yukti, he states that the creation is single 'एकविधा वा सृष्टिर्भावनामयी।।6।।' (ibid.)

While speaking about the different means of accomplishing the skill at poetic composition, he has listed a few alternatives in the following sūtras:

'तच्चेश्वरसंस्पर्शात् सिध्यति।।5।। स्वप्नध्यानाद्वा।।6।। बहुजन्मकृताभ्यासाद्वा।।7।। अत्यन्तरसनिविष्टसाक्षात्काराद्वा।।8।। विचारकर्तव्येऽपि विचारशून्यानंदप्राप्तेर्वा।।9।। (ibid.)

62.6 Remarks

From the foregoing details it is clear that the Indian poeticians are quite familiar with the character and scope of the विकल्प yukti and that they have used it appropriately.

The illustrations reproduced above exemplify only the principal meaning of the present yukti.

[63] विधान [A systematic and sequential exposition of a scientific subject]

63.1 Character

'Arranging, executing, creating, ordering, a rule, a mode, a means' are some of the meanings attributed to विधान in the dictionary (SED, p.512). भिक्षुगौरीशङ्कर thus defines this term: 'आदेशः, अप्रवृत्तप्रवर्तनम्, अप्राप्तस्य प्राप्तये कथनम्' (GSP, p.184). It is thus clear that the present word is used in senses more than one, which fact will be borne out by the definitions to follow.

63.2 Definitions

(i) In this regard Agrawala says:

Pāṇini's own work is model of vidhāna or the treatment of topics in their inherent order. Whitney supposed that the Aṣṭādhyāyī lacked the logical order in the arrangement of its topics, but Barend Faddegon has shown that this assumption is not correct (Studies on Pāṇini's Grammar, 1936). Buiskool from his study of the Tripādī chapters (Tripādī, 1939) holds that Pāṇini's work was based on a system of thematical groups which are rationally classified and arranged." (1KP,p.309).

From the above it is clear that Agrawala has taken the word विधान to mean 'Treatment of topics in their inherent order'. This meaning can readily be accepted because Pās has been considered to be a masterpiece of the most orderly writing.

(ii) "शास्त्रस्य प्रकरणानुपूर्वी विधानम्—'विद्यासमुद्देशः, वृध्दसंयोगः, इन्द्रियजयः, अमात्योत्पत्तिः' (1-8) इत्येवमादिकमिति।" (KTA, p.457).

(iii) "विधानं नाम सूत्रकारश्च विधाय वर्णयति।……केचित्तु प्रकरणानुपूर्व्याऽर्थाभिधानं विधानमाहुः।" (CKS II, p.1030). The alternative definition corresponds with (ii) above.

(iv) "प्रकरणानुपूर्व्याऽभिहितं विधानम्। यथा—सक्थिमर्माण्येकादश प्रकरणानुपूर्व्याऽभिहितानि।।29।।" (STS, p. 859).

While commenting on this definition, डल्हण has made the following important clarification:

"चन्द्रनन्दनेन च 'परिपाट्याऽर्थकथनं विधानम्' इति विधानलक्षणं कृतम्।" (ibid.).

परिपाटी means ‘Method, manner, course, arrangement, order, succession.” (SED, p.321).

(v) “विधानं नाम तन्त्रस्य कर्त्रा विशिष्टा या पदादिरचना कृता तद्विधानम्। यथा सर्वविरोधपरिज्ञानाद्व्यवहारोच्छित्तिर्माभूदित्यभिप्रायेणोक्तं न च तद्विज्ञानमेकान्तभद्रकमिति।” (TYV, App. I, p.III).

(vi) “विधानं नाम। यत्प्रकरणानुपूर्वं विधानमवेक्ष्यते।” (VBH, p.582)

(vii) “प्रकरणानुपूर्वं विधानम्।” (VDP, p.13), cf (vi) above.

(viii) “अनन्वितानामर्थानां विधानं संविधानकृत्।” (TYV, p.21)

(ix) “यथाप्रकरणं यत् तद्विधानं च तथोच्यते।” (TY, p.16)

63.3 PM and OMs

PM-The table of contents of a scientific work.

OMs-(i) To make a statement keeping in mind the implied meaning.

(ii) A methodical interpretation of the text.

(iii) A specific purposive phraseology.

(iv) A reasonable arrangement to reconcile topics which are actually in opposition.

63.4 Functions

(i) It facilitates the conception of all the major and minor topics of a scientific work, their interrelations and the order of their enumeration.

(ii) It acquaints the reader with the plan or an outline of a scientific work.

(iii) It makes the understanding of a text simple and easy.

(iv) It expects the reader to find out coherent meanings of words and sentences arranged in a specific manner. In short, this yukti has to discharge many functions.

63.5 Applications

(i) Bhāmaha has enlisted the topics in his work in the following couplet:

'षष्ट्या शरीरं निर्णीतं शतषष्ट्या त्वलंकृतिः।
पञ्चाशता दोषदृष्टिः सप्तत्या न्यायनिर्णयः।।
षष्ट्या शब्दस्य शुद्धिः स्यादित्येवं वस्तुपञ्चकम्।
उक्तं षड्भिः परिच्छेदैर्भामहेन क्रमेण वः।।' (BKR, p.173)

The following extract from his work illustrates OM No.2

'अपार्थमित्यपेतार्थं स चार्थः पदवाक्ययोः।
अर्थवान्वर्णसङ्घातः सुप्तिङन्तं पदं पुनः।।
पदानामेव सङ्घातः सापेक्षाणां परस्परम्।
निराकाङ्क्षं च तद्वाक्यमेकवस्तुनिबन्धनम्।।' (ibid., pp.87-88)

(ii) In the कारिका reproduced below, दण्डिन् has enumerated the topics he has considered in his काव्यलक्षणम्—

'शब्दार्थालंक्रियाश्चित्रमार्गाः सुकरदुष्कराः।
गुणा दोषाश्च काव्यानामिति सङ्क्षिप्य दर्शिताः।।' (DKN, p.276)

(iii) वामन's work has five अधिकरणs called शारीर, दोषदर्शन, गुणविवेचन, आलङ्कारिक and प्रायोगिक. He has himself shown how different topics and subtopics in these अधिकरणs are connected with one another. His following statements will clarify this point: प्रयोजनस्थापना। अधिकारिनिरूपणार्थमाह'-(VKL, p.2). 'अधिकारिणो निरूप्य रीतिविनिश्चयार्थमाह'-(ibid., p.3). 'अधिकारिचिन्तां रीतितत्त्वं च निरूप्य काव्याङ्गान्युपदर्शयितुमाह'-(ibid., p.8). 'एवं काव्याङ्गान्युपदर्श्य काव्यविशेषज्ञांनार्थमाह'-(ibid., p.12). 'काव्यशरीरे स्थापिते काव्यसौन्दर्याक्षेपहेतवस्त्यागाय दोषा विज्ञातव्या इति दोषदर्शनं नामाधिकरणमारभ्यते।'-(ibid.,p.14). 'दोषस्वरूपकथनार्थमाह'-(ibid). 'पददोषान्दर्शयितुमाह'-(ibid., p.15). 'सम्प्रति पदार्थदोषानाह'-(ibid.). 'पदपदार्थदोषान् प्रतिपाद्येदानीं वाक्यदोषान् दर्शयितुमाह-'-(ibid., p.20). 'एवं वाक्यदोषानभिधाय वाक्यार्थदोषान्दर्शयितुमाह' -(ibid., p.23). 'यद्विपर्ययात्मानो दोषास्तान्गुणान्विचारयितुं गुणविवेचनमधिकरणमारभ्यते।'-(ibid., p.29). 'एवं गुणालंकाराणां भेदं दर्शयित्वा, शब्दगुणनिरूपणार्थमाह'-(ibid., p.30). 'शब्दगुणविवेके कृते संप्रत्यर्थगुणविवेचनार्थमाह'-(ibid., p.36). 'तन्निरूपणार्थमालंकारिकमधिकरणमारभ्यते।'-(ibid., p.43). 'सम्प्रत्यर्थालंकाराणां प्रस्तावः तन्मूलं चोपमेति सैव विचार्यते।'-(ibid., p.48). 'सम्प्रत्युपमाप्रपञ्चो विचार्यते'-(ibid., p.56). 'सम्प्रति काव्यसमयं शब्दशुद्धिं च दर्शयितुं प्रायोगिकाख्यमधिकरणमारभ्यते। तत्र काव्यसमयस्तावदुच्यते।'-(ibid., p.68). 'साम्प्रतं शब्दशुद्धिरुच्यते।'-(ibid., p.72).

The above details go to show that Vāmana has finalized the entire outline of his work before putting pen to paper, that he has fixed the places of topics and subtopics and that the topics and subtopics evolve from one another quite naturally. In view of this, his whole work looks like a fine series of interlocked links.

Again, in Vāmana's sūtras reproduced below we have a systematically graded presentation of scientific topics:

'तदनिबद्धं निबद्धं च।।27।।
क्रमसिद्धिस्तयोः स्रगुत्तंसवत्।।28।।
नानिबद्धं चकास्त्येकतेजःपरमाणुवत्।।29।।
सन्दर्भेषु दशरूपकं श्रेयः।।30।।' (ibid., p.13)

According to Vāmana, 'the literature written in prose and in verse is twofold: अनिबद्ध (unconnected or loose) and निबद्ध (connected or linked). These two forms of literary composition are accomplished one after another. The unconnected or loose pieces of literature are like sparks of fire. They do not shine brightly. Among the connected pieces of literature, the दशरूपक (the drama in ten varieties) is preferable or is the best'.

(iv) राजशेखर has laid out the subject-matter of his काव्यमीमांसा as follows:

"अयं प्रकरणाधिकरणसमुद्देशः। **1** शास्त्रसंग्रहः, **2** शास्त्रनिर्देशः, **3** काव्यपुरुषोत्पत्तिः, **4** शिष्यप्रतिभे, **5** व्युत्पत्ति-कवि-पाकाः, **6** पदवाक्यविवेकः, **7** वाक्यविधयः, **8** काकुप्रकाराः, **9** पाठ-प्रतिष्ठा, **10** काव्यार्थयोनयः, **11** अर्थानुशासनम्, **12** कविचर्या, **13** राजचर्या, **14** शब्दार्थ-हरणोपायाः, **15** कविविशेषः, **16** कविसमयः, **17** देशकालः, **18** भुवनकोशः, इति कविरहस्यं प्रथममधिकरणमित्यादि।" (KM, p.8).

From these details we come to know the total number of topics, their names and the order of their consideration in the first अधिकरण of राजशेखर's work.

He has discussed the above topics in the same order as above, in detail, and in a systematic manner.

(v) हेमचन्द्र, the author of काव्यानुशासनम्, is a very disciplined literary theorist. An analysis of the topics of one of the chapters of his work will bear out this observation. We take up the 8th chapter for the purpose. In the very beginning of that chapter (HKN, p.374) हेमचन्द्र has enumerated the main types of sustained (निबद्ध) poetry, namely, the प्रेक्ष्य (that which is to be seen on the stage) and श्रव्य (that which is to be heard). Then he divides the प्रेक्ष्य into two subtypes, namely, the पाठ्य and the गेय. Thereafter, he goes on to mention the still smaller subvarieties of the पाठ्य, like the नाटक, the प्रकरण, etc. Thereupon he proceeds to subdivide the गेय also in a like manner and discusses the डोंबिका and other subdivisions of गेय. Then with a very conscious introduction in the words 'प्रेक्ष्यमुक्त्वा श्रव्यमाह' (ibid., p.395) he sets out to divide the श्रव्य into five major varieties, namely, the महाकाव्य, the आख्यायिका, the कथा, the चम्पू and the अनिबद्ध. He then thoroughly discusses these varieties, one by one, and concludes the discussion on the subject of 'Types of Poetry', with the consideration of the अनिबद्ध काव्य in the end (ibid., p.408).

Thus, in हेमचन्द्र's work the divisions and the subdivisions of the topics are very clearly, logically and serially marked out.

(vi) In the same manner केशवमिश्र has explained in the following stanzas the principal divisions of the subject-matter of his work:

'उपक्रमो दोषगुणावलङ्कारोऽथ वर्णकः।
सम्प्रदायः कवेस्तस्य सामर्थ्यमथ विश्रमः।।
अष्टौ रत्नानि दीप्तानि सन्त्यलङ्कारशेखरे।
चत्वारः स्युरलङ्कारे सम्प्रदाये मरीचयः।
सामर्थ्ये द्वौ परस्मिंस्तु पञ्चके स्युस्त्रयस्त्रयः।।' (KAS, p.92)

63.6 Remarks

From the foregoing discussion followed by the illustrative passages, it becomes evident that the ancient poeticians are familiar with the present yukti in its different aspects and have used it expertly in their works.

[64] विपर्यय [Contrariety]

64.1 Character

विपर्यय means 'opposite in character' or 'mutually opposed' (WCD, p.247). It has been traditionally defined as:

'विचारस्यान्यथाभावस्तथा दिष्टोपदिष्टयोः।
संदेहात्कल्प्यते यत्र स विज्ञेयो विपर्ययः।।' (GSP, p.185)

64.2 Definitions

(i) From "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे।" (Pās 2.1.56) we deduce that if the word expressive of the similarity between the उपमान and the उपमेय is used, then the तत्पुरुष compound is not formed. Similarly, "प्रोपाभ्यां समर्थाभ्याम्।" (ibid., 1-3-42) also yields the meaning which is opposite in character.

(ii) "प्रतिलोमेन साधनं विपर्ययः-'विपरीतमतुष्टस्य' (33-7) इति।" (KTA, p.459)

(iii) "विपर्ययो नाम अपकृष्टात् प्रतीपोदाहरणम्। यथा—'निदानोक्तान्यस्य नोपशेरते विपरीतानि उपशेरते' (नि.अ.3) इति।" (CKS II, p.1030)

(iv) "यद्यत्राभिहितं तस्य प्रातिलोम्यं विपर्ययः।। यथा कृशाल्पप्राणभीरवो दुश्चिकित्स्या इत्युक्ते विपरीतं गृह्यते दृढादयः सुचिकित्स्या इति।।21।।" (STS, p.858)

(v) "विपर्ययो नाम उक्तस्यान्यथाभावो विपर्ययः। यथा—निदानोक्तानामनुपशयो भवति तद्विपरीतानां चोपशयः।।" (TYV, App. I p.III) cf. (iii) above.

(vi) "विपर्ययो नाम। उपदिष्टविपर्ययेण लक्षणादिकरणम्। यथोक्तम् (हृ.सू.अ.16-30)-'वातानुलोम्यं दीप्तोऽग्निर्वर्चः स्निग्धमसंहतम्। स्नेहोद्वेगः क्लमः सम्यक् स्निग्धे, रूक्षे विपर्ययः।।' इति।।" (VBH, p.582).

(vii) "तस्य प्रातिलोम्यं विपर्ययः।" (VDP, p.13).

The word तस्य in this definition is to be taken to mean 'प्रकरणस्य', because the present sūtra is preceded by the sūtra, 'प्रकरणानुपूर्वं विधानम्'. Consequently, the full definition of the विपर्यय will be 'प्रकरणस्य प्रातिलोम्यं विपर्ययः।' meaning, The विपर्यय is the violation of the sequence of the topic with valid intention.

(viii) "उक्तार्थवैपरीत्येन लक्षणं स्याद् विपर्ययः।।19।।" (TYV, p.15). It is to be noted that this as well as (vi) above contain the word लक्षण.

The relevant line enumerating the thirty-six yuktis reads as

"प्रसंगैकान्तनैकान्ताः सापवर्गो विपर्ययः।।" (ibid., p.2). Some scholars read the last two words herein as "सापवर्गोऽविपर्ययः" and have अविपर्यय yukti. नीलमेघ thus says so: "केचिदत्र सन्धिविशेषादकारमापाद्याविपर्यय इत्याहुः।" (ibid.) and then proceeds to define and discuss elaborately the अविपर्यय yukti. But this is an unduly stretched exercise and should, therefore, be ignored.

(ix) "विपर्ययो लक्षणाख्या ह्युपदिष्टविपर्ययात्।।" (TY, p.16). cf. (iii) above.

64.3 PM and OMs

PM-The opposite meaning which is to be accepted as relevant.

OMs-(i) To prove a topic by means of the opposite meaning.

(ii) To construct a definition with the meaning in opposition to the expressed one.

(iii) To violate the serial order of the topics for valid reason/s.

64.4 Functions

(i) By suggesting the opposite meaning the author lends roundness to the topic.

(ii) To construct a definition with the meaning in opposition to the expressed one.

(iii) The reader is expected to find out the author's intention to violate the sequence of topics.

64.5 Applications

(i) भामह has suggested in the following कारिका that the lovers of good poetry dislike a यमक that lacks familiar words, pleasing sandhis, clarity and easy pronunciation:

'प्रतीतशब्दमोजस्वि सुश्लिष्टपदसन्धि च।
प्रसादि स्वभिधानञ्च यमकं कृतिनां मतम्।।' (BKR, p.37)

(ii) दण्डिन् has expressly used the word विपर्यय in his stanza quoted below:

'इति वैदर्भमार्गस्य प्राणा दशगुणाः स्मृताः।
एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि।।' (DKN, p. 29)

The second half of this stanza is to be taken to enumerate the guṇas which are popular with the poets of the gauḍa mārga. Those गुणs, not stated in so many words but to be understood by applying the present yukti to the above stanza, are: शैथिल्य, व्युत्पन्नता, वैषम्य, अनुप्रास, परुषता, आकुलत्व and अत्युक्ति. To these seven guṇas are to be added अर्थव्यक्ति, उदारत्व and समाधि which are common to both the वैदर्भ and गौड mārgas. Thus, this yukti gives us a complete list of the guṇas of the गौड मार्ग.

(iii) Vāmana has all praise for the वैदर्भी रीति. In his opinion, the वैदर्भी रीति is full of all गुणs. He openly says so in the सूत्र "समग्रगुणोपेता वैदर्भी।।" (VKL, p.4), implying thereby that it has no imperfections.

In the two consecutive sūtras, reproduced below, Vāmana has distinguished between the discriminating and the indiscriminate disciples by actually using the term विपर्ययः—

'पूर्वे शिष्याः विवेकित्वात्।।2।।
नेतरे, तद्विपर्ययात्।।3।।' (ibid., p.3)

He has exemplified the opposites of माधुर्य and सौकुमार्य with the words 'विपर्ययस्तु यथा।' (ibid., p.34).

While commenting on the सूत्र 'अनुल्बणो वर्णानुप्रासः श्रेयान्।।9।।' (ibid., p.47), he says, 'उल्बणस्तु न श्रेयान्।' (ibid.) Here he has made use of the विपर्यय yukti. So also in the following two sūtras.

'न कर्मधारयो बहुव्रीहिप्रतिपत्तिकरः।।7।।
तेन विपर्ययो व्याख्यातः।।8।।' (ibid., p.70)

(iv) शोभाकरमित्र has thus defined the figure समः-'तद्विपर्ययः समम्।।61।।' (SAL, p.107). The word तद् herein stands for विषम. The sūtra will then read as 'विषमविपर्ययः समम्' meaning, 'The opposite of विषम is सम'.

64.6 Remarks

The above discussion goes to prove that the Indian literary theorists are familiar with the character and scope of विपर्यय yukti.

This yukti enables the reader to know the unsaid or unwritten text. In this respect it has an important role to play in a scientific text. In a way, it performs the same function as अर्थापत्ति. What then is the difference between the two? An answer to this question could thus be given: In the अर्थापत्ति, the implied opposite meaning has got to be inferred from the words actually used. In the case of the विपर्यय generally, the very word विपर्यय or its synonym विपरीत or न is explicitly used and it signifies the opposite meaning which the author intends his readers to understand. With this clarification we pass on to the next तन्त्रयुक्ति.

[65] व्याख्यान [Exposition; a detailed explanation of all aspects of a subject]

65.1 Synonym and character

Synonym: अतिव्याख्यानम् (VDP, p.13).

Character—According to our शास्त्रs, असम्भावना, विपरीतभावना and संशय are the obstructions in gaining clear and full knowledge of the principles or theories of a शास्त्र. These three are known as प्रतिबन्धs. A detailed exposition or an explanation at length helps to remove these प्रतिबन्धs and makes it possible for a curious person to familiarize himself with all the aspects of a scientific subject. Such a detailed exposition is called व्याख्यान.

The term अतिव्याख्यान used by VDP is not materially different from व्याख्यान, the most popular and widely used term.

65.2 Definitions

(i) In connection with व्याख्यान, Agrawala says, "Atiśaya-varṇana, detailed description or over-loading with details (as in Indriyam Indra-liṇgam Indra-dṛṣṭam Indra-sṛṣhṭam Indra-juṣṭam Indra-dattam iti vā, V.2.93)" (IKP, p.309).

(ii) "अतिशयवर्णना व्याख्यानम्—'विशेषतश्च संघानां संघधर्मिणां च राजकुलानां द्यूतनिमित्तो भेदः तन्निमित्तो विनाशः इति। असत्प्रग्रहः पापिष्ठतमो व्यसनानां तन्त्रदौर्बल्यात्' (347-8) इति।" (KTA, p.460).

(iii) "व्याख्यानं नाम यद् सर्वबुध्यविषयं व्याक्रियते, यथा,—'प्रथमे मासि सम्मूर्च्छितः सर्वधातुकलुषीकृतः खेटभूतो भवत्यव्यक्तविग्रहः' (शा.अ.4) इत्यादिनाऽस्मदाद्यविदितार्थ-व्याकरणम्।" (CKS II, p.1031).

(iv) "तन्त्रेऽतिशयोपवर्णनं व्याख्यानम्। यथा—इह पञ्चविंशतिकः पुरुषो व्याख्यायते अन्येष्वायुर्वेदतन्त्रेषु भूतादिप्रभृत्यारभ्य चिन्ता।।33।।" (STS, p.859).

(v) "व्याख्यानं नाम सङ्क्षेपेणोक्तस्यार्थस्य विस्तरेणाख्यानं व्याख्यानम्।…… अथवा स्फुटैः शब्दैरनभिहितं गुरुपारम्पर्यक्रमागतम्।।" (TYV, App I, p.III)

(vi) "व्याख्यानं नाम। यन्मादृशेभ्यो विशिष्टबुद्धिगम्यम्।" (VBH, p.582)

(vii) "तत्रातिशयवर्णनमतिव्याख्यानम्।।" (VDP, p.13) cf. (ii) and (iv) above.

(viii) "व्याख्यानमात्मनोक्तानामात्मनैवार्थभाषणम्।।23।।" (TYV, p.25)

(ix) "विशिष्टबुद्धिगम्यं यज्जातं व्याख्यानमेव तत्।।" (TY, p.16)

This is the same as (vi) above.

65.3 PM and OMs

PM-A detailed explanation of all the aspects of a topic.

OMs-(i) Explanation of an outstanding feature of a subject.

(ii) Full explanation of the entire knowable topic.

(iii) Description of the characteristics of subtopics.

(iv) A detailed description of a topic previously only briefly stated.

(v) Explanation by means of traditional instruction in something that has not been stated in clear words.

(vi) To be familiar with a subject with only a meditative vision.

(vii) Thus this yukti possesses a number of shades of meaning.

65.4 Functions

(i) This yukti helps the author to discuss, in detail, small topics of a large subject and also the distinguishing features of it.

(ii) It makes it possible for the reader to know what the author has learnt with the help of his ascetic vision.

(iii) Besides imparting a detailed knowledge of all the aspects of a subject or of the supreme features of it, it retains the importance of the method of traditional instruction and the योगिदृष्टि.

65.5 Applications

An attempt will be made below to illustrate the maximum number of aspects of this yukti.

(i) भामह's treatment of the subject of 'Similarity in the figure उपमा' is a good instance of the व्याख्यान. In this connection the following stanzas should be read with advantage:

'सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित्।
यथोपपत्ति कृतिभिरुपमासु प्रयुज्यते।।' (BKR, p.47)
'अखण्डमण्डलः क्वेन्दुः क्व कान्ताननमद्युति।
यत्किञ्चित्कान्तिसामान्याच्छशिनैवोपमीयते।।' (ibid.)
'किञ्च काव्यानि नेयानि लक्षणेन महात्मनाम्।
दृष्टं वा सर्वसारूप्यं राजमित्रे यथोदितम्।।' (ibid., p.48)
'यस्यातिशयवानर्थः कथं सोऽसम्भवो मतः।
इष्टं चातिशयार्थत्वमुपमोत्प्रेक्षयोर्यथा।।' (ibid., p.50)
'न सर्वसारूप्यमिति विस्तरेणोदितो विधिः।' (ibid., p.54)

In the above stanzas Bhāmaha has made a detailed exposition of the topic ('the concept of सादृश्य in the उपमा अलङ्कार'), with illustrations, with arguments and even with the use of the word अतिशय. He has also invited the reader's attention to his independent point of view by means of this exposition.

भामह uses the word विदित in 'यत्नो विदितवेद्येन विधेयः काव्यलक्षणः।।' (ibid., p.4) and furnishes his readers with the details in the following stanza:

'शब्दश्छन्दोभिधानार्था इतिहासाश्रयाः कथाः।
लोको युक्तिः कलाश्चेति मन्तव्या काव्यगैर्ह्यमी।।
शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनाम्।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः।।' (ibid., p.5)

This illustrates OM No.4 of the present yukti. The following two lines exemplify OM No.6 above.

> ‘कृतात्मनां तत्त्वदृशां च मादृशो।
> जनोऽभिसन्धिं क इवावभोत्स्यते।।’ (ibid., p.106)

meaning, ‘How can an ordinary person like me read the mind of scholars and philosophers?’

(ii) We now turn to दण्डिन्’s work.

His following कारिका with an extract from रत्नश्रीज्ञान’s commentary on it is a representative example of OM No.1 above.

> ‘आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम्।
> तेषामसन्निधानेऽपि न स्वयं पश्य नश्यति।।’ (DKN, p. 4)

‘तेषामसन्निधानेऽपीति तेषामादिराजानां येषां तद्बिम्बम्। असन्निधानेऽपि अभावेऽपि। इदमत्र चित्रं यत् तद्वतोऽपगमेऽपि बिम्बं नापैति। दर्पणे हि तावद् बिम्बं दृश्यते (यावद् वस्तुस) न्निधानम्। अपगते तु तद्वति शरीरेऽपैति। सोऽयं प्रसिद्धादर्शविलक्षणोऽपूर्व एव कश्चिदादर्शः, यत्रादिराजलक्षणस्य तद्वतोऽसन्निधावपि इदानीम् (अपि) बिम्बं दृश्यते, न केवलं सन्निधान इत्यपिशब्दार्थः। अतिशये वाऽपिशब्दो वर्तते। असन्निधानेऽप्यहो दृश्यते इत्यतिशयः।’ (ibid.)

According to दण्डिन्, imaginative literature is a mirror in which the extra-ordinary deeds of the ancient kings are reflected. But this is not an ordinary mirror. This is uncommon in that it continues to hold the reflection (ie the deeds of the kings) even after the बिम्ब has vanished (ie the kings have died). दण्डिन् has used the word अपि to convey this special feature of the आदर्श (ie mirror).

रत्नश्रीज्ञान proposes an alternative explanation of the word अपि’ saying that it conveys अतिशय (ie pre-eminence or superiority). The superiority lies in the fact that the reflection is seen even when the object is not near the mirror and this is really an astonishing experience! Here रत्नश्रीज्ञान has used the very word अतिशय found in 65.2 (ii), (iv) and (vii) above.

(iii) In वामन’s work, the व्याख्यान is visible in many forms. Let us take them up one by one.

He clarifies the relation of the गुणs with the वैदर्भी रीति in the sūtra, ‘समग्रगुणोपेता वैदर्भी।।1।।’ (VKL, p.4).

Thereafter he pinpoints the excellence (अतिशय) of the said रीति in the following stanza:

'सति वक्तरि सत्यर्थे सति शब्दानुशासने।
अस्ति तन्न विना येन परिस्रवति वाङ्मधु।।' (ibid., p.5)

We have an explanatory exposition (ie OM No.2 above) of the काव्याङ्गs in the first अधिकरण of his work. Firstly, he makes three major divisions of the काव्याङ्गs, namely, the लोक, the विद्या and the प्रकीर्ण ('लोको विद्या प्रकीर्णं च काव्याङ्गानि।।1।।'-ibid., p.8).

Then he goes to enumerate the subdivisions of each of them: 'लोकवृत्तं लोकः।।2।।' (ibid.), 'शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकलाकामशास्त्र-दण्डनीतिपूर्वा विद्याः।।3।।' (ibid.) and 'लक्ष्यज्ञत्वमभियोगो वृद्धसेवावेक्षणं प्रतिभान-मवधानं च प्रकीर्णम्।।11।।' (ibid., p.10).

We now pass on to yet another instance of this yukti. वामन affirms that the उपमा is at the root of all the figures of sense. He, therefore, devotes one full अध्याय (ibid., pp.48-56) to the detailed discussion of the उपमा—the discussion which comprises the definitions of काव्योपमा and कल्पितोपमा, the kinds of उपमा, namely, the पदार्थनिष्ठा, वाक्यार्थनिष्ठा, पूर्णा, लुप्ता etc., the purposes of the employment of the उपमा and the faults of उपमा. वामन has, thus, considered all the possible aspects of the knowable subject, उपमा (=OM No.2).

No predecessor of Vāmana had ever attempted a classification of the समाधि गुण. The credit of this exercise goes to वामन. He begins the discussion of the topic with the definition of the term समाधि ('अर्थदृष्टिः समाधिः।'-ibid., p.39). Then he mentions two varieties of अर्थ, namely, अयोनि and अन्यच्छायायोनि (ibid., pp.39-40). Thereafter he subdivides these two verieties into व्यक्त and सूक्ष्म which latter he divides still further into भाव्य and वासनीय (ibid., p.40). He has not only defined all these divisions and subdivisions but has also quoted passages to illustrate them. In this manner he has considered ten divisions of समाधि. This discussion, altogether novel as it is, can be attributed either to his गुरुपरम्परा (OM No.5) or to his meditative vision, योगिदृष्टि (OM No.6).

(iv) Let us now turn to राजशेखर's work. His general practice is to mention a topic briefly in the beginning and to furnish its details later. Let us take up his discussion on प्रतिभा. At the outset of the discussion on this topic he states that प्रतिभा (genius) is born of शक्ति (a faculty different from and superior to प्रतिभा-vide RKM, p.11). Thereafter he proceeds to make the following points:

The प्रतिभा causes the words, meanings, figures of speech, etc to flash in the poet's mind; a person blessed with प्रतिभा can see even the invisible objects; मेधाविरुद्र and others, though born blind, were good poets; a great poet can describe the places which he has not actually visited, merely by means of प्रतिभा; प्रतिभा is of two types-कारयित्री (the one which causes a poetic composition to come along) and भावयित्री (the one which appreciates a poetic composition); these two types have many subtypes on the basis of which the poets are classified; there are many kinds of connoisseurs of poetry; it is they who spread the name and fame of a good poet (ibid., pp.11-15).

It is to be noted that all the above points revolve around the central theme, namely, the प्रतिभा.

(v) Lastly, we consider केशवमिश्र's अलङ्कारशेखर.

He has devoted one full मरीचि (=section) to the discussion of the उपमा in all its aspects (vide KAS, pp.32-34). Then he has mentioned the excellence of उपमा in the stanza reproduced below:

'अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदाम्।
उपमा कविवंशस्य मातैवेति मतिर्मम।।' (ibid., p.34)

In the same manner, he has stated the most distinguishing feature of the उत्प्रेक्षा in the following stanza:

'सर्वालङ्कारसर्वस्वं कविकीर्तिविवर्धिनी।
उत्प्रेक्षा हरति स्वान्तमचिरोढा स्मितादिव।।' (ibid., p.36)

केशवमिश्र mentions the extraordinariness of the poetic composition in the following words:

'कवीनां घटनाऽन्यैव चराचरविलक्षणा।
अकर्तुमन्यथाकर्तुं कर्तुं या क्षमते जगत्।।' (ibid., p.58)

65.6 Remarks

It is evident from the foregoing discussion that the ancient Indian literary theorists have imbibed the character and spirit of the व्याख्यान and given it a masterly treatment.

[66] संशय [Doubt, irresolution, indecision]

66.1 Character

The tradition defines this term variously as 'अनवधारणज्ञानम्। सन्दिग्धार्थानिश्चयः। कोटिद्वयावलम्बनोर्थः। एकधर्मिकविरुद्धभावाभावप्रकारकज्ञानम् यथा स्थाणुर्वा पुरुषो वेति। एकत्र भासमानविरुद्धनानाकोटिकज्ञानम्। एकस्मिन् धर्मिणि विरुद्धकोटिद्वयावगाहिज्ञानम्।' (GSP, p.209).

In fine, the संशय means the lack of resolution or determination because either the nature of the thing perceived is doubtful or the perception is both positive and negative simultaneously or it embraces the mutually opposite properties at one and the same time.

In this connection a question arises how come the संशय finds a place in a शास्त्र when it (ie the शास्त्र) is defined as 'one that removes doubts and perceives what is beyond the range of sight' ('अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम्। सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः।।')? This question will be answered later in 66.5.

66.2 Definitions

(i) According to Agrawala (vide IKP, p. 309) Pā's sūtra, 'विप्रतिषेधे परं कार्यम्।' (Pās 1-4-2) illustrates the present yukti.

(ii) ''उभयतो हेतुमानर्थः संशयः—'क्षीणलुब्धप्रकृतिमपचरितप्रकृतिं वा' (294-16) इति।।' (KTA, p.459).

(iii) ''संशयो नाम विशेषाकांक्षानिर्धारितोभयविषयज्ञानं, यथा—'मातरं पितरं चैके मन्यन्ते जन्मकारणम्। स्वभावं परनिर्माणं यदृच्छां चापरे जनाः।' (सू.अ.11) इत्यादिनोक्तः संशयः।'' (CKS II, p.1031).

(iv) ''उभयहेतुदर्शनं संशयः। यथा—तलहृदयाभिघातः प्राणहरः, पाणिपादच्छेदनमप्राण-

हरमिति।।32।।" (STS, p.859).

cf. (ii) above as also 'कोटिद्वयावलम्बनोर्थः' in 66.1 above.

(v) "संशयो नाम विरुद्धानां पक्षाणामनिश्चयः संशयः।।" (TYV, App I, p.III).
cf. "एकस्मिन्धर्मिणि विरुद्धकोटिद्वयावगाहिज्ञानम्।" in 66.1 above.

(vi) "संशयो नाम। साकांक्षत्वमनिश्चितवस्तुविज्ञानम्।" (VBH, p.582).

(vii) "उभयतो हेतुदर्शनं संशयः।" (VDP, p.13)

This is the same as (iv) above.

(viii) "निर्धारितानामर्थानामव्यवस्था तु संशयः।।24।।" (TYV, p.25)

According to NM, the uncertainty in respect of the definite topics is removed by taking the particle 'च' to mean 'or' instead of its usual meaning 'and' (ibid.). This, however, is an arbitrary way of determining the meaning.

(ix) "संशयो नाम साकांक्षं विज्ञेयं यदनिश्चितम्।।" (TY, p.17)

This corresponds with (vi) above.

66.3 PM and OMs

PM-Doubt or indecision.

OMs-(i) Indecision about either of the two sides of a problem because both the sides can be equally powerfully argued about.

(ii) The doubt arising from the knowledge of the two mutually opposing views.

(iii) Uncertainty about a definite topic.

(iv) Irregularity of words expressive of definite meanings.

66.4 Functions

(i) This yukti enables the author to present 'the mutually opposite views on a topic' or 'powerful arguments both for and against a topic',

(ii) It acquaints the reader with **(a)** both the sides of a problem, **(b)** the ways and means of removing the doubt, and **(c)** the precise meaning of a word used in a particular context.

66.5 Applications

(i) In the twelfth chapter of his काव्यमीमांसा, राजशेखर has raised a very interesting question-whether it is ever likely to occur an altogether new subject for a poetic composition to one's mind? The relevant extract from the काव्यमीमांसा is reproduced below to facilitate correct understanding of the problem:

"पुराणकविक्षुण्णे वर्त्मनि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं प्रयतेत इति आचार्याः। 'न' इति वाक्पतिराजः।

"आसंसारमुदारैः कविभिः प्रतिदिनगृहीतसारोऽपि।
अद्याप्यभिन्नमुद्रो विभाति वाचां परिस्पन्दः।।"

"तत्प्रतिभासाय च परप्रबन्धेष्ववदधीत। तदवगाहने हि तदेकयोनयोऽर्थाः पृथक्-पृथक् प्रथन्ते इत्येके। "तत्रत्यानामर्थानां छायया परिवृत्तिः फलम्" इत्यपरे। "महात्मनां हि संवादिन्यो बुद्धयः एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रियेत" इति च केचित्। 'न' इति यायावरीयः। सारस्वतं चक्षुरवाङ्मनसगोचरेण प्रणिधानेन दृष्टमदृष्टं चार्थजातं स्वयं विभजति।" (RKM, p.62).

The gist of the above passage is as under:

Some scholars hold that there is not a single subject which has not been dealt with by the ancient poets. Other scholars, however, do not subscribe to this view. They are of the firm opinion that there are numerous topics which have not yet been touched upon by the ancient poets. The above for and against arguments form an inderterminable subject. Equally powerful reasonings can be put forward in support of both the above views. Those who are for the former view advise the budding poets to reshape the subjects used by the ancient poets.

वाक्पतिराज differs with such आचार्यs. He firmly believes that there are still innumerable subjects on which no poems have been composed so far. He advises the beginners to read the poetic compositions of other poets to find out the untouched subjects. Here again a doubt arises whether the reading of others' compositions will really help the new aspirants to know about the subjects not used or handled so far? Some thinkers hold the view that the compositions based on the same subject, written by different authors, appear to be different from one another (although they really are not so). Some other thinkers feel that a beginner tends to compose his own poems by making a few changes in the compositions of others. A third group of scholars are of the opinion that great men think alike. To avoid this likeness of thoughts, it is desirable for a novice to go through the literary works of others. Thus the different schools of आचार्यs are divided on this issue. This is an instance of संशय, indecision. राजशेखर removes this indecision by arguing that the poet's spiritual vision aided by meditation transgressing the speech and mind, can distinguish between the things seen and the things unseen. That is to say, the spiritual vision (aided by meditation) can determine whether a particular subject has been used before or is completely new.

66.6 Remarks

In the विकल्प तन्त्रयुक्ति (see 62 above) there is a clear statement of all the alternatives; the concept of doubt does not enter in. In the case of संशय, however, the doubt or indecision is the main thing. In विकल्प the author just suggests various alternatives, whereas in संशय the author suggests ways and means of removing a doubt. Thus the functions of both are different and, therefore, both should find a place in the tantrayukti scheme.

[67] समुच्चय [Addition, connection, unification]

67.1 Character

समुच्चय means to add one to the other; to bring things belonging to the same class together or to unify things which are not in opposition to each other or one another. It has been traditionally defined as 'परस्परनिरपेक्षाणामनेकेषामेकस्मिन्नन्वयः।' (GSP, p.217).

67.2 Definitions

(i) Pā's "इति च" (Pās 1-1-25), "अकर्मकाच्च।" (ibid., 1-3-45), "छन्दसि शायजपि।" (ibid., 3-1-84) and a host of other sūtras (eg1-

1-38, 1-1-74, 1.2.28, 1-2-44, 1-4-12, 3-3-132, etc) illustrate the present yukti. Pā uses both च and अपि to express समुच्चय.

(ii) "अनेन चानेन चेति समुच्चयः-'स्वसञ्जातः पितृबन्धूनां च दायादः' (175-14) इति।" (KTA, p. 461). The construction is similar to 62.2. (ii) above.

(iii) "समुच्चयो नाम यदिदं चेदं चेति कृत्वा विधीयते; यथा—'वर्णश्च स्वरश्च' (इं.अ.1) इत्यादि।" (CKS II, p.1031).

(iv) "इदं चेदं चेति समुच्चयः। यथा—मांसवर्गे एणहरिणादयो लावतित्तिरिशारङ्गाश्च प्रधानानीति।।38।।" (STS, p.859).

This is symmetrical in construction with 62.2 (iv) above.

(v) "समुच्चयो नाम एकस्मिन् विहिते तदविरोधेन तत्रैव द्वितीयस्य विधानं समुच्चयः। यथा वातस्योपक्रमः स्नेहः स्वेद इत्यादि।" (TYV, App I, p. III).

(vi) "समुच्चयो नाम, यथा (हृ.सू. अ.18-29)—'पेयां विलेपीमकृतं कृतं च यूषं रसं च समुच्चिनोति …………… ।" (ibid. App. III, p XII).

Obviously, अरुणदत्त has not defined this yukti. But from the example he has cited, it becomes clear that he also takes the समुच्चय to mean 'unification' or 'addition'.

(vii) "इदं चेदं चेति समुच्चयः।" (VDP, p.14).

This is the same as (iv) above.

(viii) "समुच्चयस्तु योग्यत्वमुक्तानां तु प्रदर्शयेत्।।29।।" (TYV, p.28).

(ix) "समुच्चिनोति यद्वाक्ये बहून् स हि समुच्चयः।" (TY, p.18).

67.3 PM and OMs

PM-A combination or assemblage generally denoted by च.

OMs-(i) Two references or statements, made one after another, relating to the topics which are unopposed to each other.

(ii) To show that the things spoken of are mutually compatible to coexist.

(iii) To combine many things in one statement.

67.4 Functions

(i) This yukti enables the author to bring together all the topics which are consistent with one another and can, therefore, coexist.

(ii) It acquaints the reader with the mutually unopposed topics.

(iii) It shows the reader the way to combine and interpret different topics and subtopics.

(iv) It achieves brevity.

67.5 Applications.

(i) भामह's following कारिका containing चकार represents OM No.2 above—

> 'धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च।
> प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम्।।' (BKR, p.1)

Here धर्मार्थकाममोक्षेषु वैचक्षण्यं and कलासु वैचक्षण्यं are ideas such as are compatible with each other. Similarly, in 'सुपां तिङांच व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्।।' (ibid., p.7). सुपां व्युत्पत्ति (ie the beauty of nouns) and तिङां व्युत्पत्ति (ie the beauty of verbs) can happily coexist. Still one more example of this OM is found in 'सर्गबन्धो महाकाव्यं महतां च महत् च यत्।' (ibid., p.11) meaning, 'An epic (poem) should be about great personalities and should be of considerable extent (ie it should be sufficiently long)'. Here the greatness of the personalities and the largeness of the volume of the epic are quite in harmony with each other and they both are, in turn, quite consistent with the greatness of the poem (ie महाकाव्यत्व).

(ii) The following extracts from दण्डिन्'s work contain समुच्चयः. दण्डिन्'s text with रत्नश्रीज्ञान's commentary are reproduced below :

'गद्यपद्यमयी कापि चम्पूरित्यभिधीयते।'—'अपिशब्दो न केवलं पूर्वकमिति समुच्चिनोति।' (DKN, p.22).

Here अपि functions as 'च' (=and) and indicates that नाटक and चम्पू belong to the same class of literature, viz., मिश्र काव्य.

'पदसन्धानवृत्त्या वा वाक्यार्थत्वेन वा पुनः।'—'वेति समुच्चये।' (ibid.,p.42).

Here वा is to be taken to mean 'च'.

'तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते।'—'तच्च कान्तम्। अर्थान्तरसमुच्चये चकारः।' (ibid., p.51).

This is an instance of OM No.1 above.

'युगपन्नैकधर्माणामध्यासश्च मतो यथा।'—'चकार उक्तसमुच्चये।' (ibid., pp. 55-56). This represents PM of the present yukti.

'दूरकार्यस्तत्सहजः कार्यानन्तरजस्तथा।'—'तथा समुच्चये।' (ibid., pp.152-153).

Thus तथा is also used to mean 'च'. That is to say, दण्डिन् uses अपि, तथा and वा as synonyms of 'च'.

(iii) We now turn to वामन's work. In all the following passages 'च' is used in its principal sense:

'सा त्रिधा-वैदर्भी गौडीया पाञ्चाली चेति।।' (VKL, p.4)
'लोको विद्या प्रकीर्णं च काव्याङ्गानि।।' (ibid., p.8)
'लक्ष्यज्ञत्वमभियोगो वृद्धसेवावेक्षणं प्रतिभानमवधानं च प्रकीर्णम्।।' (ibid., p.10)
'गद्यं वृत्तगन्धि चूर्णमुत्कलिकाप्रायं च।।' (ibid., p.12)

In the second and the third of the above passages the author has clubbed many unrelated items together. Hence these passages can be taken to illustrate OM No.3 above.

वामन has pointed out that 'च' is also used to combine unuttered and unopposed topics together 'गत्यादिसूत्रे चकारस्यानुक्तसमुच्चयार्थत्वात्।' - ibid.,p.82; 'अग्रान्त'-आदिसूत्रे चकारस्यानुक्तसमुच्चयार्थत्वात्सुदत्यादिषु दत्रादेशः', इत्येके।-(ibid., p.88).

(iv) आनन्दवर्धन is also found to be using 'वा' to mean 'च' as दण्डिन् does. For example:

'वाच्यं च ध्वन्यात्मरसाङ्गं रसाभासाङ्गं वा, अभिनेयार्थमनभिनेयार्थं वा, उत्तमप्रकृत्याश्रयं तदितराश्रयं वेति बहुप्रकारम्।' (ADV, p.274).

(v) In the following सूत्रs composed by गुलाबराव महाराज, the use of 'च' is to be taken for granted:

'ईश्वरो द्विविधः कविः कर्तेति भेदात्।।10।।' (GSR, p. 291)
'उच्छिष्टो भोक्ता साक्षीति भेदात्।।6।।' (ibid., p. 293)
'स्फूर्तिस्त्रिधा नैसर्गिकी वैचारिकी स्वयं भेदात्।।1।।' (ibid.)

67.6 Remarks

We have noticed earlier [vide 66.2 (viii)] that sometimes च denotes विकल्प. In 67.5 (ii) and (iv) above, we find that at times वा denotes समुच्चय. A विकल्प splits whereas a समुच्चय joins. That is to say, their functions are exactly the opposite of each other. In view of this, a reader has got to be very careful while interpreting च and वा in a scientific text.

Since the authors are very frequently required to bring like or similar topics together, they take the help of this common device, the समुच्चय तन्त्रयुक्ति. The poeticians have correctly used this device in their works.

[68] सम्भव [Possibility]

68.1 Character

There are certain things which generally coexist or are very closely associated with one another. Generally, a Brahmin is a learned person. In other words, Brahminhood and learning coexist. Therefore, they say सम्भवति ब्राह्मणे विद्या.

Similarly, there is a सुभाषित which says—'संयोगो हि वियोगस्य संसूचयति सम्भवम्' (=The union suggests the possibility of separation). In social sciences there are certain phenomena which are not governed by hard and fast rules. In respect of such phenomena the social scientist can only mention some possibilities. To be able to do so, he takes the help of the सम्भव तन्त्रयुक्ति.

68.2 Definitions

(i) Pā does not appear to have used this yukti.

(ii) It has not been discussed by KT.

(iii) "सम्भवो नाम यद्यस्मिन्नुपपद्यते स तस्य सम्भवः यथा—मुखे पिप्लुव्यंगनीलिकादयः सम्भवन्तीत्यादि।" (CKS II, p.1031).

(iv) STS does not recognize the present device.

(v) "सम्भवो नाम किमप्यन्यत्रादर्शनाद्येन नियमेन स्थाप्यते स सम्भवः।" (TYV, App. I, p.IV).

(vi) "सम्भवो नाम। उपपत्तिर्यस्मिन्नुपपद्यते अनुपदिष्टे।" (VBH, p.583).

As per the example cited by अरुणदत्त the सम्भव means ‘the implied advice’. After commenting on the example he advises’ ‘एवमन्यत्रापि सम्भवार्थो योज्यः।’ (TYV, App. III , p.XIII).

(vii) The VDP does not define this yukti.

(viii) ‘‘सम्भवो भावयेद् युक्त्या तन्त्रार्थमनुरूपया।।36।।’’ (TYV., p.33)

(ix) ‘‘सम्भवो नाम चोत्पत्तिरुपदिष्टेतरं च यत्
येनोपपद्यते .... इति सम्भवः।।’’ (TY, p.20)

This corresponds with (vi) above.

68.3 PM and OMs

PM-A mention of that which is possible in a particular situation.

OMs-(i) To establish, by means of a rule, what is not found elsewhere.

(ii) The implied advice.

(iii) To conceive a topic by means of an inference.

68.4 Functions

(i) The present yukti facilitates the mention of all possibilities of an item.

(ii) It expects the reader to find out the unexpressed or implied advice with a suitable inference.

68.5 Applications

(i) A typical example is found in Vāmana’s work. After discussing conclusively the purpose of poetic composition in the first section of his work, he sets out to consider the question as to who are qualified or competent to become poets. In this connection he observes:

‘‘अरोचकिनः सतृणाभ्यवहारिणश्च कवयः।।1।।

इह खलु द्वये कवयः सम्भवन्ति-अरोचकिनः, सतृणाभ्यवहारिणश्चेति। अरोचकिसतृणाभ्यवहारिशब्दौ गौणार्थौ। कोऽसावर्थः? विवेकित्वमविवेकित्वं चेति।’’ (VKL, pp.2-3).

It should be noted that Vāmana has used the very word सम्भवन्ति. This leads us to infer that he is familiar with the सम्भव yukti.

(ii) The same can be said about विश्वेश्वर on the basis of the following passages from his चमत्कारचन्द्रिका:

After discussing, with illustration, the स्वव्यक्तिव्यतिरेक अलङ्कार he says: 'यदि प्रतीयमानसादृश्ये स्वव्यक्तिव्यतिरेकस्य उदाहरणं सम्भवति चारुतां पुष्णाति वा तदपि निरूपणीयम्।' (VCC, Part two, p.173).

Similarly, the following observation follows the consideration of श्लाघागर्हणासङ्करवती type of समासोक्तिः—'एवमन्येऽपि भेदा लक्षणीयाः। एषां विकृता अपि सम्भवन्ति।' (ibid., p.220)

68.6 Remarks

The present yukti has found place only in five source works out of the nine ones considered in this book. कौटल्य, सुश्रुत and the compiler of the VDP have not recognized this device. Besides, we have a very few instances of this yukti in the works on poetics.

One striking feature which deserves to be mentioned in this connection is that चरक, इन्दु, नीलमेघ and his disciple have all concluded their expositions of the tantrayukti system after discussing the present yukti, as will be evident from their following statements:

'इत्येताः षट्त्रिंशत् तन्त्रयुक्तयो व्याहृताः।' (CKS II, p. 1031);
'एवं तन्त्रयुक्तयः।' (TYV, App. I, p.IV);
'इत्यधिकरणादिसम्भवान्तं षट्त्रिंशत्सङ्ख्यास्तन्त्रयुक्तयः।' (ibid., p.33); and
'प्रोक्ताः षट्त्रिंशत् तन्त्रयुक्तयः।' (TY, p.20)

[69] स्वसंज्ञा [A scientific name, a technical term]

69.1 Character

A संज्ञा means a name. It introduces the संज्ञिन् in brief ('सङ्क्षेपेण ज्ञायते यया।'—GSP, p.212). An author of a scientific subject is very often required to refer to and explain at length scientific concepts, objects, phenomena and theories. For this purpose he uses special names which are known as technical terms. Every science has its own set of technical terms or terminology. There are some technical terms which are commonly shared by different sciences, but generally there exists at least a slight difference of meaning even in such common expressions.

69.2 Definitions

(i) Pā has used scores of technical terms like वृद्धिः (Pās 1-1-1), गुण (ibid., 1-1-2), संयोग (ibid., 1-1-7), अनुनासिक (ibid., 1-1-8), सवर्ण (ibid., 1-1-9), प्रगृह्य (ibid., 1-1-11), संख्या (ibid., 1-1-23), निष्ठा (ibid., 1-1-26), सर्वनाम (ibid., 1-1-27), अव्यय (ibid., 1-1-37), सम्प्रसारण (ibid., 1-1-45), उपधा (ibid., 1-1-65), उदात्त (ibid., 1-2-29), कर्मधारय (ibid., 1-2-42), धातु (ibid., 1-3-1), कर्ता (ibid., 1-4-54), द्विगु (ibid., 2-1-52) etc. Of these terms, some like गुण, सवर्ण, अव्यय, उदात्त etc, are used in other sciences too, but with different meanings. For example, the concept of गुण in grammar is different from that in Poetics. The same is the case with the term उदात्त.

Besides the above and such like terms, Pā has made use of some symbols like घु (ibid.,1-1-20), घ (ibid., 1-1-22), टि (ibid., 1-1-64), घि (ibid.,1-4-7) etc, which may appear to be meaningless to a layman, but in Pā's grammar they denote definite scientific concepts. There are about a hundred terms of this nature in the Pās, a few of which Pā has borrowed from his predecessors and the rest he has coined himself.

(ii) ''परैः असंमितश्शब्दः स्वसंज्ञा—'प्रथमा प्रकृतिस्तस्य भूम्यनन्तरा द्वितीया, भूम्येकान्तरा तृतीया' (247-10) इति।'' (KTA, p.460).

(iii) ''स्वसंज्ञा नाम या तन्त्रकारैर्व्यवहारार्थं संज्ञा क्रियते यथा-'जेन्ताकहोलाकादिका संज्ञा।'' (CKS II, p.1031).

(iv) ''अन्यशास्त्रासामान्या स्वसंज्ञा। यथा मिथुनमिति मधुसर्पिषोर्ग्रहणं, लोकप्रसिद्धमुदाहरणं वा।।34।।'' (STS, p.859).

डल्हण's gloss on this definition reads as under:

''स्वसंज्ञामाह-अन्यशास्त्रासामान्या स्वसंज्ञेत्यादि। अन्यानि शास्त्राणि आयुर्वेदादपराणि व्याकरणादीनि तेषु, असामान्या असाधारणा, तत्राननुगता स्वशास्त्रेष्वेव प्रयोजनवतीत्यर्थः। उदाहरणमाह-यथा मिथुनमित्यादि। ननु, स्वसंज्ञाप्रणयनं व्यवहारार्थं क्रियते, न चात्र मिथुनसंज्ञया यन्मधुसर्पिषोर्ग्रहणं तद्द्वारेण व्यवहारो दृश्यते? उच्यते-उदाहरणमात्रमेतद्यथाकथञ्चिदिति।

अत एव पक्षान्तरमाह लोके प्रसिद्धमुदाहरणं वा। स्वसंज्ञया ग्राह्यमित्यर्थः। यथा चतुर्षु स्नेहेषु महास्नेहसंज्ञा।'' (TYV, App. p.XXXIX).

(v) ''स्वसंज्ञा नाम या स्वतन्त्रे एव अन्यस्मिञ्छास्त्रे न श्रूयते सा स्वसंज्ञा। यथा आपानोजेन्ताक इत्येवमादि।।27।।'' (ibid., App. I p.III).

(vi) ''स्वसंज्ञा नाम। तन्त्रकारैः स्वतन्त्रसंव्यवहारार्थं प्रणीता सती परतन्त्रेषु न व्यवहरति। यथा शाखा रक्तादयस्त्वक्चेति।'' (VBH, p.582).

(vii) ''परैरसङ्गतः शब्दः स्वसंज्ञा।'' (VDP, p.13).

(viii) ''स्वसंज्ञा सा तु या संज्ञा स्वतन्त्रेष्वेव दृश्यते।।27।।'' (TYV, p.26).

(ix) ''तन्त्रकारैः स्वतन्त्रेषु प्रणीता परतन्त्रके।
न प्रसिद्धा हि या संज्ञा स्वसंज्ञा सा प्रकीर्तिता।।'' (TY, p.18).

69.3 PM and OMs

PM-A technical/scientific term.

OMs-(i) A term used in a specific sense in a particular discipline but not so used in other disciplines.

(ii) A term coined for efficient usage.

(iii) A popular example.

(iv) A term unknown to and/or unused by other sciences.

69.4 Functions

(i) A स्वसंज्ञा is a *sine qua non* (ie absolutely necessary) inasmuch as every 'scientific meaning' has got to be expressed by a technical term.

(ii) It helps the scientific author to express the precise meaning of a scientific concept.

(iii) It enables the reader to differentiate the use of a scientific term in one science from its use in another science or other sciences.

69.5 Applications

Since poetics is an independent branch of knowledge it has got its own terminology. From Bhāmaha right up to Jagannātha each poetician has made use of this terminology quite freely and efficiently. For example,

(i) Bhāmaha has used several स्वसंज्ञाs a few of which are as under: काव्य (BKR, p.1), अलङ्कार (ibid.), अकवि (ibid., p.2), सत्कवित्व (ibid.), प्रतिभावत् (ibid., p.3), काव्यलक्षण (ibid., p.4), शब्दः (ibid., p.5), छन्दः (ibid.), अभिधान (ibid., p.,5), अर्थ (ibid.), इतिहासाश्रयाः कथाः (ibid.), लोक (ibid.), युक्ति (ibid.), कला (ibid.), अभिधेय (ibid.), अवद्य (ibid.), अकवित्व (ibid.), कुकवित्व (ibid.), रूपक (ibid., p.7), सौशब्द्य (ibid.), अर्थव्युत्पत्ति (ibid.), etc.

(ii) The terms like रीति, वैदर्भी, गौडीया, पाञ्चाली (VKL, p.4), लोक, विद्या, काव्याङ्ग (ibid., p.8), लक्ष्यज्ञत्व, अभियोग, वृद्धसेवा, अवेक्षण, प्रतिभान, अवधान (ibid.,p.10), असाधु, कष्ट, गाम्य, अप्रतीत, अनर्थक, (ibid., p.15), व्यर्थ, एकार्थ, संदिग्ध, अप्रयुक्त, अपक्रम, लोकविरुद्ध, विद्याविरुद्ध, (ibid., p.23), काव्यसमय, शब्दशुद्धि (ibid., p. 68) etc, used by Vāmana are all svasaṁjñās.

(iii) राजशेखर has employed a large number of technical terms, a few of which are mentioned below:

अन्ययोनि, निह्नुतयोनि and अयोनि–three kinds of meaning (RKM, p.63), प्रतिबिम्बकल्प, आलेख्यप्रख्य, तुल्यदेहितुल्य and परपुरप्रवेशसदृश-subkinds of the above meaning (ibid.), the varieties of प्रतिबिम्बकल्प namely, व्यस्तक, खण्ड, तैलबिन्दु, नटनेपथ्य, छन्दोविनिमय हेतुव्यत्यय, सङ्क्रान्तक and सम्पुट (ibid.,pp.65-68), the varieties of आलेख्यप्रख्य and others, namely, समक्रम, विभूषणमोष, व्युत्क्रम, विशेष, उत्तंस, नटनेपथ्य, एकपरिकार्य, प्रत्यापत्ति, विषयपरिवर्त, द्वन्द्वविच्छित्ति, रत्नमाला, संख्योल्लेख, चूलिका, विधानापहार, माणिक्यपुञ्ज, कन्द, हुड्डयुद्ध, प्रतिकञ्चुक, वस्तुसञ्चार, धातुवाद, सत्कार, जीवञ्जीवक, भावमुद्रा, तद्विरोधि, etc (ibid., pp.69-77). Unless these terms are adequately explained nobody will be able to understand their meanings.

Since स्वसंज्ञा, the point under consideration, is very obvious, there is no need to lengthen the list of the terms.

69.6 Remarks

In section 54 above we have considered the पदार्थ तन्त्रयुक्ति. Since we have now discussed स्वसंज्ञा, it is possible for us to distinguish between the two युक्ति. The पदार्थ is concerned with the meaning of a word whereas the स्वसंज्ञा is concerned with the word itself. The former takes into account the meaning of the sūtra also, whereas the latter (=स्वसंज्ञा) has nothing to do with the सूत्रार्थ. The स्वसंज्ञा is a specific term, while the पदार्थ is not so. In short, the character and the sphere of activity of the two yuktis are different.

[70] हेत्वर्थ [Statement of the reason; adducing a cause]

70.1 Character

हेतु means 'a cause or reason'. हेत्वर्थ means' because; for the reason that'. The हेतु causes the knowledge of something that is to be accomplished. Generally, the word expressing the हेतु is in the instrumental or ablative case. The indeclinable हि is also often used to denote the हेतु.

70.2 Definitions

(i) "तदशिष्यं संज्ञाप्रमाणत्वात्।" (Pās 1-2-53) is a telling instance of the use of the हेत्वर्थ.

(ii) "हेतुरर्थसाधको हेत्वर्थः—'अर्थमूलौ हि धर्मकामौ' (13.2) इति।" (KTA, p.458). Here हि denotes the हेतु.

(iii) "हेत्वर्थो नाम यदन्यत्राभिहितमन्यत्रोपपद्यते यथा—'समानगुणाभ्यासो हि धातूनां वृद्धिकारणम्' (सू.अ.12) इति वातमधिकृत्योक्तं, तत्र वातस्य इति वक्तव्ये यदयं समानशब्दं धातूनामिति करोति, तेन यथा वायोस्तथा रसादीनामपि समानगुणाभ्यासो वृद्धिकारणमिति गम्यते।" (CKS II , p.1030).

(iv) "यदन्यदुक्तमन्यार्थसाधकं भवति स हेत्वर्थः। यथा मृत्पिण्डोऽद्भिः प्रक्लिद्यते तथा माषदुग्धप्रभृतिभिर्व्रणः प्रक्लिद्यते इति।।11।।" (STS, p.858).

(v) "हेत्वर्थो नाम यदेकत्रोच्यमानमन्यत्रापि तथैवोपयुज्यते। यथा तत्रैकैकत्र शाखायामित्याद्यवेध्योक्त्या शेषा वेध्या इति गम्यते।।3।।" (TYV, App.I, p.I). This corresponds with अर्थापत्ति (see 39 above) and विपर्यय (see 64 above).

(vi)"हेत्वर्थो नाम। यदन्यप्रस्तावोक्तमन्यत्रापि वोपपद्यते। यथा। 'तत्रैकैकं च शाखायां शतं तस्मिन्न वेधयेत्। सिरां जालन्धरां नाम तिस्रश्चाभ्यन्तराश्रिताः।।' इत्यादि। ...... तदेतेभ्यो विशेषवचनेभ्योऽनुमीयते शेषा वेध्या इत्यन्यथैतानि वचांसि निरर्थकानि स्युरिति।।" (VBH, p.582). cf. (v) above.

(vii) "तदन्यद्युक्तिमदर्थस्य साधनं स हेत्वर्थः।" (VDP, p.13). cf. (iv) above.

(viii) "हेत्वर्थो हेतुनैव स्यात् तत्तदर्थप्रकाशनम्।।3।।

यथा—"रोगस्तु दोषवैषम्यम्' (अ.हृ.सू.1.29) इत्यादौ रोगो नाम दोषवैषम्यहेतुः। नतु दोषवैषम्यम्। तत्तु वृद्धिः क्षयो वा। अतो हेतोरेव रोगः। अत्र तुशब्देन रोगोऽपि दोषवैषम्यस्य हेतुरिति द्योतयति।" (TYV, p.4).

(ix) "हेत्वर्थो नाम यदन्यत्प्रस्तावोक्तमन्यत्रापि तथैवापद्यते।…… हेतुना सह यत्रोक्तिः स हेत्वर्थः प्रकीर्तितः।" (TY, pp.7-8).

This is almost the same as (vi) above.

70.3 PM and OMs

PM-To state a cause of some effect.

OMs-(i) A cause, expressed by हि, proves something.

(ii) A cause described as effective in respect of something is equally effective in respect of something else too.

(iii) To prove a subject by means of an illustration.

(iv) The meaning not actually expressed is deduced from the words used.

(v) The cause of the effect later turns into the effect of the cause.

70.4 Functions

(i) An author can establish a topic by using हि or by mentioning an operative cause or by giving an appropriate example.

(ii) This yukti directs the reader to find out the cause-and- effect relationships among different topics.

(iii) It also provides him with a means to infer an implied meaning and to interpret an illustration as a means to an end.

(iv) It expects the reader to read a scientific text attentively and analytically.

70.5 Applications

(i) First, we consider Bhāmaha's following stanza which is a typical example of the present yukti.

'सर्वथा पदमप्येकं न निगाद्यमवद्यवत्।
विलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते।।11।।' (BKR, p.6)

meaning, 'Never use even a single faulty word. All possible care should be taken in this respect. Because a faulty poem, like a bad son, invites censure'.

Here, besides using हि, Bhāmaha has also used काव्येन and दुःसुतेन, both suggestive of cause. A bad son (ie a bad son's behaviour) is the cause and censure is its effect. Similarly, a bad piece of poetry is the cause and its condemnation is the effect. Thus there is a cause-and-effect relationship in the above statement. What Bhāmaha intends to convey is that a faulty word produces a faulty piece of poetry and such poetry is condemned by the lovers of chaste and good literature.

(ii) वामन's work abounds in places where हेत्वर्थ has been used. A few of them are quoted below:

'शुद्धानि हि पदानि निःशङ्कैः कविभिः प्रयुज्यन्ते।' (VKL, p.8);
'न हि कलातत्त्वानुपलब्धौ कलावस्तु सम्यङ्निबन्धुं शक्यमिति।' (ibid., p.9);
'स हि कवित्वप्रकर्षमादधाति।' (ibid., p.10);
'तद्धि चित्रं चित्रपटवद्विशेषसाकल्यात्'।।31।।;
'तद्दशरूपकं हि यस्माच्चित्रं चित्रपटवत्। विशेषाणां साकल्यात्।' (ibid.,pp.13-14)

In the last of the above statements Vāmana has himself explained the meaning of हि as यस्मात्.

The following passage contains both a word in the ablative case and a हिः

'न' लक्ष्मणः पृथक्त्वात्।।6।।
नायं दोषः, लक्ष्मणो लक्षणस्य पृथक्त्वात्। अन्यद्धि लक्षणं वृत्तस्य, अन्यच्च यतेः।' (ibid., p.22)

(iii) आनन्दवर्धन has also used हि as a mark of हेत्वर्थ, as is evident from the following extracts:

'स हि सर्वरससाधारणः सर्वसङ्घटनासाधारणश्चेत्युक्तम्।' (ADV, p.279);
'वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धी।' (ibid., p. 434);
'गुणवृत्तिर्हि व्यञ्जकत्वशून्याऽपि दृश्यते।' (ibid., p. 458).

In the following passage an illustration establishes a subject (ie OM No.3 above):

'आलोकार्थी यथा दीपशिखायां यत्नवाञ्जनः।
तदुपायतया, तद्वदर्थे वाच्ये तदादृतः।।' (ibid., p.38)

meaning, Just as a person desirous of light sets out to enkindle a flame, a means of light, so also a person longing for the suggested sense, cares for the expressed sense (which is) a means of the former.

(iv) राजशेखर has also quite often used हि to convey हेत्वर्थ. For example:

'गद्यपद्यमयत्वात कविधर्मत्वात् हितोपदेशकत्वाच्च। तद्धि शास्त्राण्यनुधावति।' (RKM, p.4);
'अहरहः सुगुरूपासना तयोः प्रकृष्टो गुणः। सा हि बुद्धिविकासकामधेनुः।' (ibid.,p.10);
'न च स्वकृतिं बहुमन्येत। पक्षपातो हि गुणदोषौ विपर्यासयति।' (ibid., p.52).

It is to be noted that the first of the above passages has words in the ablative case besides a हि.

(v) We find the use of हि in हेमचन्द्र's work also. For example,

'……दृश्येते हि प्रतिभाहीनस्य विफलौ व्युत्पत्त्यभ्यासौ।' (HKN, p.6);
'संस्कृतप्रतिभा हि तदनतिक्रमेण काव्यमुपनिबध्नाति।' (ibid., p.9);
'अनुसंधिर्हि सर्वस्वं सहृदयतायाः।' (ibid., p.145).

70.6 Remarks

The अपदेश considered earlier (see Section 37) also makes a statement of a cause of an effect, so does हेत्वर्थ. What then is the difference between the two? So far as this particular aspect of these two yuktis is concerned there is no difference between the two. On thinking deeply one feels that this particular aspect should be left to the care of हेत्वर्थ.

Now we turn to a point raised by डल्हण in his following statements:

"दृष्टान्तेनार्थः प्रसाध्यते यत्र तन्निदर्शनमिति। अतएव च निदर्शनात् हेत्वर्थो भिद्यते, हेत्वर्थस्य दृष्टान्तमात्रत्वात्।" (TYV, App. XI).

Here डल्हण wants to distinguish between निदर्शन and हेत्वर्थ. According to him the निदर्शन proves a meaning whereas the हेत्वर्थ is merely an illustration. That is to say, the हेत्वर्थ does not prove anything. But he himself has stated differently about the हेत्वर्थ at another place of his gloss. There he says: हेत्वर्थ-तन्त्रयुक्तेर्लक्षणमाह-यदन्यदित्यादि। उदाहरणमाह-यथा मृदित्यादि। अत्र बाह्येन मृत्पिण्डदृष्टान्तेन माषदुग्धयोगादिभिराभ्यन्तरो व्रणप्रक्लेदः साध्यते।' (ibid., p.xxxiv), meaning, 'An illustration drawn from an outer world proves a phenomenon taking place in the inner world'. This amounts to saying that an illustration proves a subject. It should be noted that it is not material whether the illustration is drawn from the outer or the inner world. The point which is important and relevant is whether an illustration proves or does not prove a subject or topic. It is evident, therefore, that the stands taken by डल्हण on the above issue at two places are self-contradictory.

Thus far we have discussed, in detail, as many as thirtynine tantrayuktis, which a scientist is expected to employ when writing a theoretico-scientific treatise and which a reader is expected to employ when studying such a treatise. NM says so in his following piece of advice:

"एता एवमेवं तत्र तत्र तन्त्रप्रदेशे सर्वत्र सावधानेनोपयोज्या।" (TYV, p.33)

We now take up the analysis of the data of the present chapter.

[71] Analysis

The numerical figures in the analysis below stand for the section numbers occurring in the present chapter.

71.1 The yuktis defined and discussed only by one theorist

Section No.	Name of the yukti	Theorist's Name
40	उत्तरपक्ष	कौटल्य
44	उपमान	कौटल्य
47	दृष्टान्त	Compiler of VDP

71.2 The yuktis having only one meaning

Section No.	Name of the yukti
40	उत्तरपक्ष
44	उपमान
46	एकान्त
47	दृष्टान्त

71.3 The yuktis having more than one meanings

32 अतिक्रान्तावेक्षण, 33 अतिदेश, 34 अधिकरण, 35 अनागतावेक्षण, 36 अनुमत, 37 अपदेश, 38 अपवर्ग, 39 अर्थापत्ति, 41 उद्देश, 42 उद्धार, 43 उपदेश, 45 ऊह्य, 48 निदर्शन, 49 नियोग, 50 निर्णय, 51 निर्देश, 52 निर्वचन, 53 नैकान्त, 54 पदार्थ, 55 पूर्वपक्ष, 56 प्रत्युत्सार, 57 प्रदेश, 58 प्रयोजन, 59 प्रसङ्ग, 60 योग, 61 वाक्यशेष, 62 विकल्प, 63 विधान, 64 विपर्यय, 65 व्याख्यान, 66 संशय, 67 समुच्चय, 68 सम्भव, 69 स्वसंज्ञा, 70 हेत्वर्थ.

71.4 The yuktis with alternative definitions suggested by the same theorist

Section No.	Name of the yukti	Theorist
52	निर्वचन	चक्रपाणिदत्त
54	पदार्थ	सुश्रुत
60	योग	अरुणदत्त and 'तन्त्रयुक्तिः'-कर्ता
63	विधान	चक्रपाणिदत्त and डल्हण
65	व्याख्यान	इन्दु
69	स्वसंज्ञा	सुश्रुत

71.5 The yuktis whose definitions are not satisfactory:

Se. No.	Name of yukti	Theorist	Imperfection
38	अपवर्ग	विष्णुधर्मोत्तरपुराण's सङ्कलकः	not clear
39	अर्थापत्ति	'तन्त्रयुक्तिः'-कर्ता	unclear
49	नियोग	विष्णु.पुराणसङ्कलकः	not easily understandable

Se. No.	Name of yukti	Theorist	Imperfection
59	प्रसङ्ग	नीलमेघ	loose
66	संशय	नीलमेघ	arbitrary

71.6 The yuktis which are having something in common with each other or which are interdependent

36. अनुमत and 37 अपदेश; 40 उत्तरपक्ष and 55 पूर्वपक्ष; 41 उद्देश and 51 निर्देश; 50 निर्णय and 55 पूर्वपक्ष.

71.7 The yuktis opposite to each other

32 अतिक्रान्तावेक्षण and 35अनागतावेक्षण; 40 उत्तरपक्ष and 55 पूर्वपक्ष; 41 उद्देश and 51 निर्देश; 46 एकान्त and 53 नैकान्त; 62 विकल्प and 67 समुच्चय.

71.8 The yuktis delightful in content and effect

44 उपमान, 47 दृष्टान्त, 48 निदर्शन and 52 निर्वचन.

71.9 There is a word for word similarity between the STS and the VDP in respect of the definitions of the following yuktis.

34 अधिकरण, 36 अनुमत, 37 अपदेश, 39 अर्थापत्ति, 41 उद्देश, 51 निर्देश, 53 नैकान्त, 62 विकल्प and 67 समुच्चय.

The definitions of the rest of the yuktis in the VDP are almost identical with or only slightly different from those in the STS. The compiler of the विष्णुधर्मोत्तरपुराण thus seems to be a follower of सुश्रुत.

71.10 From the foregoing discussion it appears that there have been some schools of the tantrayukti-doctrine. They can be named as under:

(i) Pre-Pāṇinian School-Pāṇini's most methodical treatment of the subject of Sanskrit grammar leads us to conclude that he has had a set of devices of scientific compositions before him while writing the Aṣṭādhyāyī. This set of devices must have been conceived by somebody or a group of thinkers who lived before Pāṇini. This then can be named as a Pre-Pāṇinian school of the 'Tantrayuktis'.

(ii) Next comes कौटल्य. After discussing the thirty-two tantrayuktis he himself confirms that his अर्थशास्त्र contains these yuktis ('एवं शास्त्रमिदं युक्तमेताभिस्तन्त्रयुक्तिभिः।' TYV, App. II p.VII). He exerts a considerable influence on the compiler of the VDP as has been shown in Sections 32 to 70.

(iii) The third school has been led by चरक and followed by चक्रपाणिदत्त.

(iv) Although सुश्रुत and चरक belong to the same discipline, namely, आयुर्वेद, the former (and his commentator डल्हण) choose to differ with the latter with regard to many concepts. So सुश्रुत (and डल्हण) can be credited with having developed the fourth school of the tantrayukti-doctrine.

(v) वाग्भट, अरुणदत्त and इन्दु have together worked up the fifth school. Among them, अरुणदत्त in particular, has conceived of a large number of devices other than the tantrayuktis and presented a very broad picture of the aggregate methodology.

(vi) नीलमेघ who strikes a different note while discussing many devices represents the sixth and the last school. It should be remembered in this connection that he lived 500 years after वाग्भट and could, therefore, view many concepts afresh.

71.11 Resemblance of OMs of different yuktis

Se. No.	Yukti	OM No.	Se. No.	Yukti	OM No.
32	अतिक्रान्तावेक्षण	(2)	57	प्रदेश	(2)
35	अनागतावेक्षण	(3)	57	प्रदेश	(1)
36	अनुमत	(1)	53	नैकान्त	(2)
36	अनुमत	(2)	42	उद्धार	(1)
36	अनुमत	(2)	40	उत्तरपक्ष	PM
36	अनुमत	(2)	50	निर्णय	(1)
36	अनुमत	(2)	56	प्रत्युत्सार	PM
38	अपवर्ग	(2)	39	अर्थापत्ति	(1)

Se. No.	Yukti	OM No.	Se. No.	Yukti	OM No.
38	अपवर्ग	(2)	70	हेत्वर्थ	(4)
39	अर्थापत्ति	(1)	68	सम्भव	(2)
39	अर्थापत्ति	(1)	70	हेत्वर्थ	(4)
40	उत्तरपक्ष	PM	42	उद्धार	(3)
42	उद्धार	(1)	56	प्रत्युत्सार	PM
47	दृष्टान्त	PM	70	हेत्वर्थ	(3)
48	निदर्शन	(2)	70	हेत्वर्थ	(3)
48	निदर्शन	(1)	52	निर्वचन	(3)
48	निदर्शन	(1)	69	स्वसंज्ञा	(3)
50	निर्णय	(4)	52	निर्वचन	(2)
51	निर्देश	(1)	65	व्याख्यान	(1)
52	निर्वचन	(3)	69	स्वसंज्ञा	(3)
52	निर्वचन	(4)	54	पदार्थ	(3)
54	पदार्थ	(6)	58	प्रयोजन	(4)
60	योग	(7)	45	ऊह्य	(1)
60	योग	(7)	54	पदार्थ	(5)
63	विधान	(3)	69	स्वसंज्ञा	(2)

The above-mentioned resembling OMs should be retained at only one place to avoid repetition and their occurrence at the other place should be ignored. Similarly, as shown at 48.6 the ancient literary theorists have actually used the word निदर्शन. It is. therefore, advisable to retain the निदर्शन yukti and merge the दृष्टान्त yukti with निदर्शन. In the same manner, the उत्तरपक्ष (which is mainly associated with the वाद doctrine and which is not as popular as निर्णय) yukti should be merged with the निर्णय yukti. This done, we shall be left with 37 yuktis.

Since the tantrayuktis are applicable to all sciences, irrespective of their subjects (see 26.1 above) a tantrayukti-based brief analysis of वात्स्यायन's कामसूत्रम्[5] is presented below. It should be remembered in this connection that कामशास्त्र is a social science like अर्थशास्त्र. Just as कौटल्य has made use of the तन्त्रयुक्तिs in his scientific treatise, so also वात्स्यायन in his कामसूत्रम्. The work has seven अधिकरणs in which 200-odd applications of different tanrayuktis are clearly discernible. It is neither advisable nor possible to marshal them all here. Only a few representative ones are, therefore, tabulated hereunder:

[72] Tantrayukti-based Analysis of the Kāmasūtram

Name of the yukti	**Passage**	**No. of** अधिकरण	**No. of** अध्याय	**No. of** सूत्र
अतिक्रान्तावेक्षण	व्याख्यातकारणाः परपरिग्रहोपगमाः।	5	1	1
अतिदेश	एतेन उद्यानगमनं व्याख्यातम् ।	1	4	24
अतिदेश	एतेन बलाद् वदनरदनग्रहणं दानं च व्याख्यातम्।	2	3	22
अतिदेश	एतया नायकोऽप्यन्यदूतश्च व्याख्यातः।	5	4	57
अतिदेश	एतेन अर्थसंशयादनर्थप्रतीकारे विशेषो व्याख्यातः।	6	5	27
अतिदेश	एतेन रङ्गोपजीविनां कन्या व्याख्याताः।	7	1	23
अधिकरण	सर्वासां चानुरूपेण गम्याः सहायास्तदुपरञ्जनमर्थागमोपाया निष्कासनं पुनःसन्धानं लाभविशेषानुबन्धा अर्थानर्थानुबन्धसंशयविचाराश्चेति वैशिकम्।	6	6	51
अनागतावेक्षण	पाञ्चालिकी च चतुःषष्टिरपरा। तस्या प्रयोगान् सांप्रयोगिके वक्ष्यामः।।	1	3	16
अनागतावेक्षण	तांस्तूभयोरपि गुणागुणान् वैशिके वक्ष्यामः।	1	5	28
अनागतावेक्षण	पुरुषोपसृप्तकानि पुरुषायिते वक्ष्यामः।	2	6	50
अनागतावेक्षण	यथा पारदारिके वक्ष्यामः।	3	4	21
अनुमत	पूर्वाह्णापराह्णयोर्भोजनम्। सायं चारायणस्य।	1	4	7
अनुमत	इत्यौद्दालकेरुभयतो योगाः।	6	6	35
अनुमत	बाभ्रवीयास्तु	6	6	36

Name of the yukti	Passage	No. of अधि.	No. of अध्याय	No. of सूत्र
अपदेश	दत्तकादिभिः प्रणीतानां शास्त्रावयवानां एकदेशत्वात् महदिति च बाभ्रवीयस्य दुरध्येयत्वात् संक्षिप्य सर्वमर्थमल्पेन ग्रन्थेन कामसूत्रमिदं प्रणीतम्।	1	1	14
अपदेश	संप्रयोगाङ्गं चतुःषष्टिरित्याचक्षते। चतुःषष्टिप्रकरणत्वात्।	2	2	1
अपदेश	मनुष्यजातेश्चित्तानित्यत्वात्।	5	3	6
उद्देश	दश तु कामस्य स्थानानि	5	1	4
उद्देश	तत्र व्यावर्तनकारणानि	5	1	17
उद्धार	चुम्बननखदशनच्छेद्यानां न पौर्वापर्यमस्ति। सर्वं सर्वत्र। रागस्य अनपेक्षितत्वात् इति वात्स्यायनः।	2	3	1-2
उद्धार	जले च संविष्टोपविष्टस्थितात्मकांश्चित्रान्योगानुपलक्षयेत्। तथा सुकरत्वादिति सुवर्णनाभः। वार्तं तु तत्। शिष्टैरपस्मृतत्वादिति वात्स्यायनः।	2	6	34-35
उद्धार	स्वयं अभियोगिनी हि युवतिः सौभाग्यं जहाति इत्याचार्याः। अन्यत्र अनिश्चयकालात्।	3	4	41-45
उपदेश	येऽपि ह्यशास्त्रिताः केचित्संयोगाः रागवर्धनाः। आदरेणैव तेऽप्यत्र प्रयोज्याः सांप्रयोगिकाः।।	2	2	30
उपदेश	न चैवान्तरापि पुरुषं स्वयं अभियुञ्जीत।	3	4	41
उपदेश	भोजने च रुचितमिदमस्मै द्वेष्यमिदं पथ्यमिदमपथ्यमिदमिति च विन्द्यात्।	4	1	10
उपदेश	अपद्रव्याणि वा योजयेत्।	7	2	4
उपमान	यथा हि पञ्चमीं धारामास्थाय तुरगः पथि। स्थाणुं श्वभ्रं दरीं वापि वेगान्धो न समीक्षते।। तथा सुरतसम्मर्दे रागान्धौ कामिनावपि। चण्डवेगौ प्रवर्तेते समीक्षेते न चात्ययम्।।	2	7	33
ऊह्य	एवं धर्मकामावप्यनयैव युक्त्योदाहरेत्।	6	6	43
एकान्त	रक्षन्धर्मार्थकामानां स्थितिं स्वां लोकवर्तिनीम्। अस्य शास्त्रस्य तत्त्वज्ञो भवत्येव जितेन्द्रियः।।	7	2	58
निदर्शन	को ह्यबालिशो हस्तगतं परगतं कुर्यात्।	1	2	22
निदर्शन	वरमद्य कपोतः श्वो मयूरात्।	1	2	23

Name of the yukti	Passage	No. of अधिकरण	No. of अध्याय	No. of सूत्र
निदर्शन	न हि भिक्षुकाः सन्तीति स्थाल्यो नाधिश्रीयन्ते।	1	2	38
नियोग	ब्रह्मचर्यं एव तु आ विद्याग्रहणात्।	1	2	6
नियोग	नायकस्यानिवेद्य न कस्मैचिद्दानम्।	4	1	40
नियोग	ज्ञातिदायमपि तस्या अविदितं नोपयुञ्जीत।	4	2	17
नियोग	तस्माद् अशक्यत्वाद् गर्हणीयत्वात् चेति न ते वृथा किञ्चिदाचरेयुः।	5	5	3
निर्णय	सा चोपायप्रतिपत्तिः कामसूत्रादिति वात्स्यायनः।	1	2	19
निर्देश	तदाच्छुरितकं अर्धचन्द्रो मण्डलं रेखा व्याघ्रनखं मयूरपदकं शशप्लुतकं उत्पलपत्रकमिति रूपतोऽष्टविकल्पम्। (of नखच्छेद्य)	2	4	4
निर्देश	तस्मात् प्रहणनस्थानमङ्गम्। स्कन्धौ शिरः स्तनान्तरं पृष्ठं जघनं पार्श्व इति स्थानानि।	2	7	2
निर्देश	निसृष्टार्था परिमितार्था पत्रहारी स्वयंदूती मूढदूती भार्यादूती मूकदूती वातदूती चेति दूतीविशेषाः।	5	4	45
निर्वचन	शब्दादिभ्यो बहिर्भूता या कर्माभ्यासलक्षणा। प्रीतिः साभ्यासिकी ज्ञेया मृगयादिषु कर्मसु।।	2	1	40
निर्वचन	संप्रयोगाङ्गं चतुःषष्टिरित्याचक्षते। चतुःषष्टिप्रकरणत्वात्।	2	2	1
निर्वचन	बलात्कारेण नियुक्ता मुखे मुखमाधत्ते न तु विचष्टेव इति निमित्तकम्।	2	3	8
पदार्थ	अर्थो धर्मः कामः इत्यर्थत्रिवर्गः।	6	6	5
पदार्थ	अनर्थोऽधर्मो द्वेष इत्यनर्थत्रिवर्गः।	6	6	6
पूर्वपक्ष	तिर्यग्योनिष्वपि तु स्वयं प्रवृत्तत्वात् कामस्य नित्यत्वाच्च न शास्त्रेण कृत्यमस्तीति आचार्याः।।	1	2	17
पूर्वपक्ष	न धर्मांश्चरेत्। एष्यत्फलत्वात्। सांशयिकत्वाच्च।	1	2	21
प्रत्युत्सार	एतैरेव कारणैर्महामात्रसम्बद्धा राजसम्बद्धा वा तत्रैकदेशचारिणी काचिदन्या वा कार्यसम्पादिनी विधवा पञ्चमीति चारायणः। सैव प्रव्रजिता षष्ठीति सुवर्णनाभः। गणिकाया दुहिता परिचारिका वान्यपूर्वा सप्तमीति घोटकमुखः। उत्क्रान्तबालभावा कुलयुव-			

Name of the yukti	Passage	No. of अधि.	No. of अध्याय	No. of सूत्र
	तिरुपचारान्यत्वादष्टमीति गोनर्दीयः। कार्यान्तराभावाद् एतासामपि पूर्वासु एव उपलक्षणम् तस्मात् चतस्र एव नायिका इति वात्स्यायनः।	1	5	22-26
प्रयोजन	एतावदेव युक्तानां व्याख्यानं सांप्रयोगिकम्। मन्दानामवबोधार्थं विस्तरोऽतः प्रवक्ष्यते।।	2	1	38
प्रयोजन	तदेतद् ब्रह्मचर्येण परेण च समाधिना। विहितं लोकयात्रार्थं न रागाथोऽस्य संविधिः।।	7	2	57
प्रसङ्ग	अथ चित्ररतानि।	2	6	36
प्रसङ्ग	ततः श्रोत्रियागारादग्निमिति समानं पूर्वेण।	3	5	20
प्रसङ्ग	Also	3	5	24
प्रसङ्ग	Also	3	5	25
प्रसङ्ग	चटकाण्डरसभावितैस्तण्डुलैः पायसं सिद्धं मधुसर्पिभ्यां प्लावितं यावदर्थमिति समानं पूर्वेण।	7	1	43
प्रसङ्ग	Also	7	1	44
वाक्यशेष	तत्समयावबोधकेभ्यश्चाचार्येभ्यः।।(वाक्यशेष–नमः)	1	1	3
वाक्यशेष	बृहस्पतिरर्थाधिकारिकम्।(वाक्यशेष-पृथक् चकार)	1	1	7
वाक्यशेष	सुवर्णनाभः साम्प्रयोगिकम्। (वाक्यशेष-पृथक् प्रोवाच।)	1	1	22
वाक्यशेष	प्राग्यौवनात् स्त्री। (वाक्यशेष-कामसूत्रं तदङ्गविद्याश्च अधीयीत)	1	3	2
वाक्यशेष	कलहं च वर्धयेत्। (वाक्यशेष-नायकेन सह)	4	2	13
विकल्प	अनित्यत्वात् आयुषो यथोपपादं वा सेवेत।	1	2	5
विकल्प	नगरे पत्तने खर्वटे महति वा सज्जनाश्रये स्थानम्। यात्रावशाद् वा।	1	4	2
विकल्प	गान्धर्वेण विवाहेन वा चेष्टेत।	3	5	18
विकल्प	मध्ये कूपं वापीं दीर्घिकां वा खानयेत्।	4	1	8
विकल्प	संशयो गुरुरनर्थप्रशमो वा ततः प्रवर्तेत।	6	6	42
विधान	शास्त्रसङ्ग्रहः। त्रिवर्गप्रतिपत्तिः। विद्यासमुद्देशः। नागरकवृत्तम्। नायकसहायदूतीकर्मविमर्शः। इति साधारणं प्रथमाधिकरणम् अध्यायाः पञ्च प्रकरणानि पञ्च।	1	1	16

Name of the yukti	Passage	No. of अधिकरण	No. of अध्याय	No. of सूत्र
विधान	एवं षट्त्रिंशदध्यायाः। चतुःषष्टिः प्रकरणानि। अधिकरणानि सप्त।सपादं श्लोकसहस्रम्। इति शास्त्रस्य सङ्ग्रहः।	1	1	23
विपर्यय	विचारितरूपोऽर्थत्रिवर्गः। तद्विपरीत एवानर्थत्रिवर्गः।	6	6	12
व्याख्यान	तत्र स्त्रियं प्रति विशेषः।	5	1	9
समुच्चय	न धर्मांश्चरेत्। एष्यत्फलत्वात्। सांशयिकत्वाच्च।	1	2	21
समुच्चय	नायिका पुनर्मृगी वडवा हस्तिनी चेति।	2	1	1
समुच्चय	सुखत्वाद् अबहुक्लेशादपि चावरणादिह अनुरागात्मकत्वाच्च गान्धर्वः प्रवरो मतः।	3	5	30
समुच्चय	इति अर्थानर्थानुबन्धसंशयविचाराः। (Here many reasons are put together)	6	6	49
समुच्चय	रूपं गुणो वयस्त्याग इति सुभगंकरणम्। (here इति=च)	7	1	3
समुच्चय	पूर्वशास्त्राणि संदृश्य प्रयोगाननुसृत्य च। कामसूत्रमिदं यत्नात्सङ्क्षेपेण निवेदितम्।। cf. पूर्वशास्त्राणि संहृत्य प्रयोगानुपलक्ष्य च। यथासामर्थ्यमस्माभिः क्रियते काव्यलक्षणम्।। (DKN, p.1)	7	2	52
स्वसंज्ञा	स्पृष्टकम्, विद्धकम्, उद्घृष्टकम् and पीडितकम् are four kinds of embrace	2	2	6
स्वसंज्ञा	सर्वत्र संज्ञार्थेनैव कर्मातिदेशः।	2	2	7
हेत्वर्थ	सङ्क्षेपमिममुक्त्वा अस्य विस्तरोऽतः प्रवक्ष्यते। इष्टं हि विदुषां लोके समासव्यासभाषणम्।।	1	1	24

Besides the above tantrayuktis, वात्स्यायन has used the device called प्रायोवाद at three places as under:

> प्राक् च स्त्रीधातुक्षयात् पुरुषधातुक्षय इति प्रायोवादः। (2.1.36);
> तस्मात्तत्कालं प्रयोजयितव्या इति प्रायोवादः। (3.4.31);
> and सुलभां अवमन्यते। दुर्लभां आकाङ्क्षत इति प्रायोवादः। (5.1.16).

The above details make it abundantly clear that the author of the

कामसूत्रम् is well acquainted with the devices of a scientific composition.

With this, the discussion of the tantrayuktis comes to an end.

We shall take up the minor devices for consideration in the next chapter.

Notes and References

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3. C. Brooks and R.P. Warren, **Fundamentals of Good Writing**, (A Handbook of Modern Rhetoric), fourth impression, London, Dennis Dobson, 1968, p.61.

4. Svami Satya Prakash Sarasvati, **Founders of Sciences in Ancient India, Part II,** Delhi, Govindram Hasanand, 1986 p.474, footnote 3.

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CHAPTER FOUR

MINOR DEVICES

Definitions and Applications of the Vyākhyās, the Kalpanās, the Āśrayas, the Tācchīlyas and Sundry Devices

[73] Method of Treatment of Minor Devices

It is proposed to follow the following method in dealing with the minor devices in the present chapter.

At the outset the name of the device will be mentioned. Then its definitions as given by अरुणदत्त and the anonymous author of the तन्त्रयुक्तिः will be reproduced. It will be followed by the statement of its meaning. Thereafter it will be shown if the device can be included in any one of the tantrayuktis considered in the previous chapter. If not, a couple of illustrations of the device will be quoted from the works on Sanskrit Poetics. This will be followed by remarks.

We now begin to discuss the minor devices one by one in their alphabetical order arranged in Section 30.

74.1 अधिकरणव्याख्या

74.2 Definitions

(i) 'यद्वस्तुकृतमारभ्य तदनुषङ्गेण व्याख्यानमारभ्यते।' (TYV, App. III, pp.XIII-XIV)

(ii) 'अधिकृत्य आनुषङ्गेण व्याख्या अधिकरणात्मिका।' (ibid., p.viii, fn. 26)

74.3 Meaning-A detailed explanation, coupled with illustrations, of the topic/subject undertaken for consideration.

74.4 Inclusion-There is no difference between this व्याख्या and OM No.2 of the व्याख्यान तन्त्रयुक्ति considered earlier under Section 65. It, therefore, need not be considered as a separate device.

75.1 अनुलोमव्याख्या

75.2 Definitions

(i) 'आनुलोम्यं नाम,-येन.........' (TYV, App. III, p.XV). This definition is incomplete.

(ii) 'यत्क्रमात् सूत्रं आरब्धं तत्क्रमेण पुनस्तथा।
अभिधा सानुलोमाख्या व्याख्या पूर्वैरुदीरिता।।' (ibid., p.viii, fn. 26)

75.3 Meaning

Exposition retaining the serial order of a mention of the items in the sūtra/kārikā.

75.4 Inclusion

This type of व्याख्या corresponds with OM No2 of the निर्देश तन्त्रयुक्ति considered under Section 51. It, therefore, need not be regarded as a separate device.

76.1 अर्थव्याख्या

76.2 Definitions

(i) 'यत्र प्रकरणे सूत्रे वा स्वभावस्योपवर्णनं क्रियते। तद्यथा—प्रकृतिरुच्यते स्वभावः।' (TYV, App. III, p.XIV)

(ii) 'अर्थव्याख्या नाम यत्र स्वभावस्योपवर्णनम्।' (ibid., p.viii, fn.26)

76.3 Meaning

The description of the natural state of something, in detail, is called अर्थव्याख्या. That is to say, it is the subtle or elaborate description of the innate properties of an item.

76.5 Illustrations

(i) We first consider the प्रकरणगत अर्थव्याख्या. In this respect we can look at the first three sūtras of the second adhikaraṇa of Vāmana's work along with his Kavipriyā thereon. The relevant passage reads as under:

> "गुणविपर्ययात्मानो दोषाः।।1।।
> गुणानां वक्ष्यमाणानां ये विपर्ययास्तदात्मानो दोषाः।।1।।
> अर्थतस्तदवगमः।।2।।
> गुणस्वरूपनिरूपणात्तेषां दोषाणामर्थादवगमोऽर्थसिद्धिः।।2।।
> किमर्थं ते पृथक् प्रपञ्च्यन्त इत्याह-
> सौकर्याय प्रपञ्चः।।3।।
> सौकर्यार्थं प्रपञ्चो विस्तरो दोषाणाम्। उद्दिष्टा हि दोषा सुज्ञाना भवन्ति।।3।।"
> (VKL, p.14)

According to Vāmana the दोषs are the opposites of the गुणs. Naturally, therefore, an elaborate description of the गुणs helps us to gain a detailed knowledge of the दोषs. In view of this, what is the necessity of describing the दोषs separately? Vāmana himself raises this question and answers it saying that an independent and detailed description of the दोषs will facilitate very easy understanding of their natural state (=स्वभाव). With this object in mind, he sets out to describe the दोषs at length.

(ii) In the कारिका beginning with 'तदस्ततन्द्रैरनिशं सरस्वती' (DKN, p.60) दण्डिन् has used the word विदग्धगोष्ठीषु which has been very eloquently and elaborately explained by रत्नश्रीज्ञान in the following words: "विदग्धाः कवयः तेषां गोष्ठीषु काव्यालापेषु विद्यारमणीमेखलानूपुर (शिञ्जितेषु) सकलकलानदीविश्रामसमुद्रेषु नानारसभावाभिनयमहानटेषु शब्दपारायणमहार्णवरत्नाङ्कुरेषु शास्त्रपरिश्रमफलोदयमहोत्सवेषु कविसागरामृतेषु बुधजनमनस्तस्करेषु विविधालङ्कारहारिषु वन्दनीयेषु विदग्धताभूमिसीमान्तेषु विद्वत्सरणिप्रपाभूतातिशयेषु स्वयंकृतेषु अध्यात्मशास्त्रकलाकौशलवर्णनेषु सतामुचितेषु तदेकरूपेष्वपि प्रतिपुरुषमपूर्वपरिणामितया परमात्मदेशीयेषु सरस्वतीप्रसादमहावरेषु लक्ष्मीपूजाभाजनेषु निरुद्वेगसुखस्वभावत्वात् कैवल्यकल्पेष्वतलभावगम्भीरत्वात् परार्थप्रसत्तिगुणयोगाच्च सागरेष्विव महाह्रदेषु सत्पुरुषचरितादर्शभित्तिषु यशःकुसुमामोदसुरभिषु महाकविकीर्तिस्तम्भेषु किं बहुना संसारसारसन्दोहेषु।" (ibid., p.62)

This व्याख्या imparts an excellent knowledge of the विदग्धगोष्ठी.

76.6 Remarks

This meaningful व्याख्या deserves a place in the present methodology.

77.1 उच्चितकव्याख्या

77.2 Definitions

(i) 'यस्मिन् सूत्रे निदर्शनभूतानि उदाहरणानि तत्रान्तः समाकृष्यार्थः शस्यते।' (TYV,. App. III, p.XIV)

(ii) 'इतस्ततः समाकृष्य स्वोचितार्थस्तु साध्यते।
यत्र सा ह्युच्चितव्याख्या तन्त्रकारैरुदीर्यते।।' (ibid., p.viii, fn. 26)

77.3 Meaning

To explain the meaning drawn from the example given to illustrate a concept in a sūtra.

77.5 Illustrations

(i) दण्डिन् firmly believes that although वैदर्भ and गौड are two distinctly different poetic styles, their subvarieties found in individual poets are totally beyond description.

('इति मार्गद्वयं भिन्नं तत्स्वरूपनिरूपणात्। तद्भेदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः।।' DKN, p.57). He gives the following निदर्शन to make this point clear:

'इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत्।
तथापि न तदाख्यातुं सरस्वत्यापि शक्यते।।' (ibid.)

His commentator draws an appropriate meaning from this कारिका and expresses it in a beautiful simile as under:

'तथा मालतीमल्लिकाचम्पकपाटलादीनां सौरभ्यस्य महदन्तरं तथापि न तत्तथा वक्तुं शक्यते, यथानुभूयते।' (ibid., p.58).

(ii) Vāmana affirms that there is absolutely no point in teaching poetics to indiscriminate pupils. He then generalizes that a science carries no meaning for those who do not deserve to be taught ('न शास्त्रमद्रव्येष्वर्थवत्।'-VKL, p.3). While explaining this sūtra, his commentator Gopendra says, 'विधीयमानोऽपि विवेकविधुरेषु शास्त्रोपदेशो विपिनविलापवद् विफल इत्याह।'[1]

This explanation aptly clarifies the concept contained in the sūtra.

77.6 Remarks

This व्याख्याप्रकार deserves to enjoy a place in the methodology of scientific compositions.

78.1 कृच्छ्रव्याख्या

78.2 Definitions

(i) 'यत्र लेशतः उक्तानां अविस्पष्टानां प्रकरणे सूत्रे वा अर्थानां यत्नतः उद्भावनं क्रियते।' (TYV, App. III, p.XIV).

(ii) 'कृच्छ्रव्याख्या यत्नतोऽर्थस्य उत्पादनं उदीर्यते।' (ibid., p.viii, fn. 26).

78.3 Meaning

To try to explain at length the topic just tangentially referred to in the original sūtra.

78.4 Inclusion

This व्याख्या-प्रकार corresponds with OM No 4 of the व्याख्यान तन्त्रयुक्ति considered under Section 65. It, therefore, need not be regarded as a separate device.

79.1 ध्वजव्याख्या

79.2 Definitions

(i) अरुणदत्त does not mention this type of व्याख्या.

(ii) 'उन्नतत्वं महत्त्वं च ध्वजशब्दात् प्रतीयते।
सर्वप्रकाशनं यत्र ध्वजव्याख्या हि सा स्मृता।।' (TYV, p.viii, fn 26)

79.3 Meaning

Apparently it means 'an exposition of all the aspects of a topic'. Since, however, no examples have been furnished, it is not possible to arrive at the exact denotation of the present term.

79.4 Inclusion

If we take the meaning suggested above into account, the present device is the same as OM No.2 of the व्याख्यान तन्त्रयुक्ति considered under Section 65 and hence need not be considered to be a separate device.

80.1 न्यासव्याख्या

80.2 Definitions

(i) 'यस्मिन्नधिकारे वर्तमाने तेनाधिकरणार्थेन सहितं सम्बन्धमभिवीक्ष्यान्यस्यार्थो विनिक्षिप्यते।' (TYV, App. III, pp.XIV-XV).

(ii) 'अन्यार्थोऽपि अभिधीयेत न्यासव्याख्या हि सा स्मृता।' (ibid., p.viii, fn.26)

80.3 Meaning

To raise a doubt about the meaning of the sūtra in the beginning and to remove it later and to discuss another meaning related to that of the sūtra during the same process.

80.5 Illustrations

(i) उद्भट, the author of the काव्यालङ्कारसारसङ्ग्रहः, has conceived of a figure of speech called काव्यलिङ्ग and defined it (UKS, p.81). His commentator, प्रतीहारेन्दुराज, casts doubt on that definition and argues that poetry is always beautiful because it is endowed with qualities like ओजः, प्रसाद etc. This being the case, why is it that the treatises on grammar and such other scientific subjects are called काव्यs though they are devoid of beauty and poetic qualities? भामह has gone one step ahead and has regarded शास्त्राश्रय as a form of poetry. How does it deserve to be called काव्य? प्रतीहारेन्दुराज has himself answered the above questions in the following words:

"मुख्यया तावद्वृत्त्या गुणसंस्कृतशब्दार्थशरीरमेव काव्यम्। गुणरहितशब्दार्थशरीरे तु काव्यमात्रे काव्यशब्दस्य काव्यसादृश्यादुपचारात्प्रयोगो भविष्यति।…… तदेवं गुणसंस्कृतशब्दार्थशरीरत्वात् काव्यस्य सरसत्वमिति। तद्विशिष्टं काव्यलिङ्गं सरसपदार्थनिष्ठमेव भवति न तु नीरसवस्तुमात्रनिष्ठं शास्त्रलिङ्गवदित्युपपन्नम्।" (ibid., p.84).

In short, the word काव्य is applicable to the literary works like the रघुवंशम्, अभिज्ञानशाकुन्तलम्, etc, principally and to the treatises like the अष्टाध्यायी, नाट्यशास्त्र. etc secondarily. This explanation given by प्रतीहारेन्दुराज is an instance of न्यासव्याख्या.

(ii) वाग्भट, the author of वाग्भटालङ्कार, a treatise on poetics, has begun his work with the following मङ्गलाचरणम्—

"श्रियं दिशतु वो देवः श्रीनाभेयजिनः सदा।
मोक्षमार्गं सतां ब्रूते यदागमपदावली।।" (VLK, p.1)

This verse contains the traditional नमस्क्रिया about which the commentator raises a doubt and dispels it himself in the passage reproduced below:

ननु नमस्कारस्य विघ्नविघाते कथं सामर्थ्यम्। उच्यते-नमस्कारेण पुण्यमुपजायते, पुण्येन विघ्नाः प्रतिहन्यन्त इति। यत्रापि च नमस्कारमन्तरेणापि निर्विघ्ना शास्त्रपरिसमाप्तिर्दृश्यते तत्रापि मानसिकप्रणिधानरूपोऽयं घटत एवेति सफलो नमस्कारव्यापारः।" (ibid., p.2)

Here the commentator has conceived of another concept, namely, पुण्य, which is related to the concept of नमस्कार. In addition, he has also fancied the concept of मानसिक प्रणिधान.

80.6 Remarks

This device is scientifically significant and, therefore, deserves to be treated as an independent constituent of the methodology.

81.1 पदव्याख्या

81.2 Definitions

(i) 'पदव्याख्या नाम,-यत्पदानां छेदं कृत्वोच्चारणम्।' (TYV, App. III, p.XIII).

(ii) 'पदव्याख्या पदच्छेदं कृत्वा व्याख्यानमीरितम्।' (ibid., p.viii, fn. 26).

81.3 Meaning

To split every word used in a sūtra or a kārikā by breaking up the सन्धिs.

81.5 Illustrations

(i) The word अनुप्रास appearing in दण्डिन्'s कारिका "वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च।" (DKN, p.37) has been split by रत्नश्रीज्ञान as under "प्रथमस्तस्य प्रथमप्रयुक्तस्याक्षरस्य अनुपश्चादास उपक्षेपः प्रयोगः अनुप्रासः।" (ibid.). Similarly, the word अपाद occurring in the कारिका 'अपादः पदसन्तानो गद्यमाख्यायिका कथा।' (ibid., p.15) has been split as follows by रत्नश्रीज्ञान- "न विद्यते पादः पादव्यवस्था यस्मिन्निति न पादो वा अपादः पादस्वभावो न भवतीत्यर्थः।" (ibid, pp.15-16).

(ii) The first चरण of the मङ्गलाचरण of वाग्भट's वाग्भटालङ्कार reads as 'श्रियं दिशतु वो देवः।' (VLK, p.1). सिंहदेवगणि, the commentator, has split 'वो देवः' as "वाशब्दोऽव्ययमवधारणे पूरणे वा। किंविशिष्टः। उदेवः 'उरीश्वरः' इत्येकाक्षरनाममालावचनात्-उः शम्भुः स एव पूज्यत्वाद्देवो यस्य स तथा।" (ibid., p.2)

(iii) Sometimes a commentator thinks it fit to give the etymology of the word/s used in the sūtra or kārikā to enable the reader to understand the text thoroughly. For instance, the word "स्वभावव्य-

तिरेकेण'' in कुन्तक's कारिका ''स्वभावव्यतिरेकेण वक्तुमेव न युज्यते। वस्तु तद्रहितं यस्मान्निरुपाख्यं प्रसज्यते।।'' (KVJ. p.50) has been explained etymologically as under:

''यस्मात् स्वभावशब्दस्येदृशी व्युत्पत्तिः—भवतोऽस्मादभिधानप्रत्ययाविति भावः, स्वस्यात्मनो भावः स्वभावः। तेन वर्जिमसत्कल्पं...।'' (ibid., p.51).

Thus the पदव्याख्या comprises three processes, namely, सन्धिविच्छेद, समासविग्रह and व्युत्पत्तिकथन.

81.6 Remarks

The above-mentioned three processes facilitate a clear understanding of the meaning of the sūtra or kārikā. In view of this, the present vyākhyā enjoys an inevitable place in a scientific work.

82.1 पदार्थव्याख्या

82.2 Definitions

(i) ''पदार्थव्याख्या नाम,—तेषामेव पदानां विवरणम्।'' (TYV, App. III, p.XIII).

(ii) 'तेषां पदानां विवृतिः पदार्थव्याख्ययोच्यते।' (ibid., p.viii, fn. 26).

82.3 Meaning

Explanation of every word split in the पदव्याख्या.

82.4 Inclusion

This व्याख्या can partly be included in the पदार्थ तन्त्रयुक्ति dealt with in Section 54. However, a very transparent specimen of the present व्याख्या is reproduced below for a better understanding of the underlying concept.

82.5 Illustration

कुन्तक's following verse with the विवृति thereon is indeed an excellent example of 'पदार्थबोधिनी' व्याख्या—

> 'चतुर्वर्गफलास्वादमप्यतिक्रम्य तद्विदाम्।
> काव्यामृतरसेनान्तश्चमत्कारो वितन्यते।।5।।

चमत्कारो वितन्यते चमत्कृतिर्विस्तार्यते, ह्लादः पुनः पुनः क्रियत इत्यर्थः। केन काव्यामृतरसेन। काव्यमेवामृतं तस्य रसस्तदास्वादस्तदनुभवस्तेन। क्वेत्यभिदधाति अन्तश्चेतसि।

कस्य तद्विदाम्। तं विदन्ति जानन्तीति। तद्विदस्तज्ज्ञास्तेषाम्। कथम्-चतुर्वर्गफलास्वादमप्यतिक्रम्य। चतुर्वर्गस्य धर्मादेः फलं तदुपभोगस्तस्यास्वादस्तदनुभवस्तमपि प्रसिद्धातिशयमतिक्रम्य विजित्य पस्पशप्रायं सम्पाद्य।' (KVJ, p.14).

82.6 Remarks

Since this vyākhyā tells the reader the meaning of each and every word used in the sūtra or kārikā, it helps him to understand the scientific concept/s quite clearly and therefore, this व्याख्या has a legitimate place in the methodology under consideration.

83.1 पिण्डव्याख्या

83.2 Definitions

(i) 'पिण्डव्याख्या नाम,—सङ्क्षेपतया सूत्ररूपेणाध्यायादीनां व्याख्या।' (TYV, App. III, p.XIII).

(ii) 'पिण्डव्याख्या पिण्डितार्थप्रतिपादनमुच्यते।' (ibid., p.viii, fn.26).

83.3 Meaning Concise or synoptic explanation of the chapters, etc in the form of a sūtra.

83.4 Inclusion

This vyākhyā can very well be included in either PM or OM No.1 of the उद्देश तन्त्रयुक्ति considered under Section 41 and therefore, need not be considered to be a separate device.

84.1 प्रकरणव्याख्या

84.2 Definitions

(i) 'प्रकरणव्याख्या नाम-यस्मिन्नर्थे सूत्रे वा प्रकृतेनाप्रकृतं साध्यते, यथा त्रिलवणाद्ये चूर्णे गुणानुक्त्वाऽभयाख्ये एवमाह 'समानं पूर्वेण' इति। तत्र समानगुणता व्याख्याता।'' (TYV, App. III, p.XIV).

(ii) 'सा हि प्रकरणव्याख्या या तद्वदिति वर्ण्यते।' (ibid., p.viii, fn.26).

84.3 Meaning

To accomplish an incidental topic by means of the one already accomplished.

84.4 Inclusion

The present व्याख्या corresponds with OM No.8 of the प्रसङ्ग तन्त्रयुक्ति

considered under Section 59 and so need not be considered as a separate device.

85.1 प्रतिलोमव्याख्या

85.2 Definitions

(i) Definition is not available in अरुणदत्त's commentary.

(ii) 'येन क्रमेण सूत्रे हि निक्षिप्तोऽर्थो विहाय तम्।
वक्त्यन्यथा प्रतिलोमव्याख्या वाच्यबहुत्वतः।।' (TYV, p.viii, fn. 26)

85.3 Meaning

To violate the serial order of the topics mentioned in the sūtra or kārikā.

The author of the तन्त्रयुक्तिः has advanced वाच्यबहुत्व as the reason for violating the serial order of an enumeration of the topics. But this reason does not sound reasonable. Because it would cause inconvenience or obstruction even to the सूत्रकार. But such a thing never happens. So the cause for the violation of the serial order should be found elsewhere. The following illustrations will shed light on the problem.

85.5 Illustrations

(i) उद्भट names उपमा first and दीपक thereafter while mentioning the describable अलङ्कारs. (UKS, p.1). But while actually dealing with these अलङ्कारs, he has reversed the order and discussed दीपक first (ibid., pp.15-16) and उपमा thereafter (ibid., pp.17-29). The reason for this violation has been explained by his commentator in the following words:

"ननु उपमाया उपमा दीपकं च-इति पूर्वमुद्दिष्टत्वाद्यथोद्देशलक्षणमितिन्यायात्तस्या एव पूर्वं लक्षणं कर्तव्यं पश्चात्तु दीपकस्य तत्कथमादौ दीपकं लक्षितमिति वक्तव्यम्। उच्यते। अनेन ग्रन्थकृता स्वोपरचितकुमारसंभवैकदेशोत्र उदाहरणत्वेनोपन्यस्तः। तत्र पूर्वं दीपकस्योदाहरणानि। तदनुसन्धानाविच्छेदायात्र उद्देशक्रमः परित्यक्तः। उद्देशस्तु तथा न कृतो वृत्तभङ्गभयात्। एवमुत्तरत्रापि लक्षणेषूद्देशक्रमाननुसारेण समाधिर्वाच्यः।" (ibid., p.16).

Similarly, उद्भट has mentioned उपमेयोपमा, सहोक्ति, सङ्कर and परिवृत्ति in this order but has discussed them in a different order, ie सङ्कर,

उपमेयोपमा, सहोक्ति and परिवृत्ति. Again, while referring to the last two अलङ्कारs in his scheme he has mentioned काव्यदृष्टान्त first and काव्यहेतु next but has actually considered them in the reverse order.

(ii) विश्वनाथ, the author of the साहित्यदर्पणः, defines poetry as 'वाक्यं रसात्मकं काव्यम्।'. The word वाक्य is used in the first place in this definition. Naturally, therefore, it should have been dealt with first. But he reverses the order of the two words, वाक्य and रसात्मक and gives priority to the consideration of the concepts of रस, रसाभास, etc and thereafter discusses वाक्य. Since रस is the soul of poetry it is obviously more important than वाक्य and, therefore, deserves to be considered first.(VSD, pp.23-27, 31-95). Again, he has mentioned the काव्यधर्मs, namely, दोष, गुण, अलङ्कार and रीति in this order (ibid., p.23) but while actually discussing them he has taken up the रीति for discussion immediately after discussing the गुण. He has assigned the reason for this प्रतिलोमव्याख्या in these words: 'अथोद्देशक्रमप्राप्तमलङ्कारनिरूपणं बहुवक्तव्यत्वेनोल्लङ्घ्य रीतिमाह'-(ibid., p.658). But this reasoning does not carry conviction. It would have been more logical for him to say that since the रीति is integrally connected with the गुण, he has considered it first, dropping the sequential अलङ्कार.

85.6 Remarks

It follows from the above discussion that the व्याख्याकार is sometimes required to violate the serial order of the enumeration of the items for valid reasons and therefore, the प्रतिलोमव्याख्या has a rightful place in the system of scientific devices under consideration. (Also, compare OM No.3 of विपर्यय considered under Section 64).

86.1 प्रयोजनव्याख्या

86.2 Definitions

(i) 'प्रयोजनव्याख्या नाम,—यत्सूत्रमभिधीयमानं स्वार्थस्य निष्पत्तौ निमित्तभावमुपैति।' (TYV, App. III, p.xv).

(ii) 'यत् सूत्रं स्वार्थवद्वक्ति परमर्थमपि ध्रुवम्।
एषा प्रयोजनव्याख्या फलनिष्पत्तिकारिणी।।' (ibid., p.viii, fn. 26)

86.3 Meaning

To explain the purpose of the thought or concept expressed in the sūtra.

86.5 Illustrations

(i) Through the sūtra 'स दोषगुणालङ्कारहानादानाभ्याम्।।3।।' (VKL, p.1) Vāmana wants the poets to avoid the दोषs and to achieve गुणs and अलङ्कारs. He himself clarifies that this twofold process amounts to attaining अलङ्कार ie Beauty. After reading this clarification a doubt arises in the mind of the curious reader that if his thesis is that the गुणs are नित्य ('पूर्वे नित्याः।।3।। पूर्वे गुणा नित्याः। तैर्विना काव्यशोभानुपपत्तेः।।3।।' ibid, p.30) and the अलङ्कारs are अनित्य, then why should he at all advise the poets to achieve अलङ्कारs? This doubt has been dispelled by his commentator who says, 'किन्तु गुणकृतशोभाऽतिशयाऽऽधायकत्वसम्भावनयैवेति विवक्षितमिति।'[2] meaning, 'The गुणs produce poetic beauty and the अलङ्कारs add to it. Taking this possibility into consideration, the सूत्रकार has interwoven the word अलङ्कार also in the sūtra'.

(ii) वाग्भट has used the word देवः in the मङ्गलाचरण of his treatise. His commentator, सिंहदेवगणि, explains the purpose of the use of this word as follows:

'दिव्यति दिव्यकेवलज्ञानश्रिया दीप्यत इति देवः। एतेन भगवतो ज्ञानातिशयः सूचयाञ्चक्रे।' (VLK, p.1).

सिंहदेवगणि wants to convey that since ऋषभदेव is endowed with supreme knowledge his doctrines are capable of directing the devotees to the path to the मोक्ष. Thus the word देवः is purposeful.

86.6 Remarks

Since the present vyākhyā sheds light on the purpose of the use of words expressing scientific concepts, it should be accepted as a necessary device.

87.1 फलव्याख्या

87.2 Definitions

(i) 'फलव्याख्या नाम,—यत्र वस्तुनि बहुषु अनिश्चितार्थेषु एकीयमतेषु प्रस्तुतेषु वस्तुसारभूतं

स्वमतं स्वमर्थमुपनिक्षिप्य एकीयमतानि तस्मिन्नेव स्वमतेऽन्तर्भावं नयति।' (TYV, App.III, p.XIV).

(ii) 'फलव्याख्या बहूक्तीनां फलग्रहणमीरितम्।' (ibid., p.viii, fn.26).

87.3 Meaning

(i) This vyākhyā has three aspects –(i) To record the indecisive or mutually contradictory views of other thinkers on a given topic,

(ii) To state emphatically one's own considered view about it and

(iii) to show that the divergent views of others are includable in one's own views. This threefold intellectual activity is called फलव्याख्या.

It is quite possible that different thinkers think differently about one and the same topic. These differences stand for different angles of looking at the same topic. It is necessary to bring them to the notice of the curious readers. The scientist himself has also formed firm opinions about the topic/s after profound reflection. He then skilfully shows how the indecisive and divergent views of others can be included in his own views. In this manner the फलव्याख्या helps us to know the stages of development of a scientific concept or doctrine.

87.5 Illustrations

(i) उद्भट has concluded his work after discussing the काव्यदृष्टान्त अलङ्कार. प्रतीहारेन्दुराज's विवृति on the definition of that अलङ्कार is an illustration of the present व्याख्या. The विवृति reads an under:

"एवमेते अष्टक-षट्क-त्रिक-सप्तकैकादशक षट्कैः षड्भिर्वगैरेकचत्वारिंशदलंकाराः प्रतिपादिताः।"

"ननु यत्र काव्ये सहृदयहृदयाह्लादिनः प्रधानभूतस्य स्वशब्दव्यापारास्पृष्टत्वेन प्रतीयमानैकरूपस्यार्थस्य सद्भावस्तत्र तथाविधार्थाभिव्यक्तिहेतुः काव्यजीवितभूतः कैश्चित्सहृदयैर्ध्वनिर्नाम व्यञ्जकत्वभेदात्मा काव्यधर्मोऽभिहितः स कस्मादिह नोपदिष्ट। उच्यते। एष्वेवालंकारेष्वन्तर्भावात्।" (UKS, p.85).

(ii) मेधाविन्, a pre-Bhāmaha rhetorician, had conceived of seven उपमादोषs, namely, हीनता, असम्भव, लिङ्गभेद, वचनभेद, विपर्यय, आधिक्य and

असादृश्य as recorded by Bhāmaha (BKR, p.46). But Vāmana thinks that the विपर्यय can be included in हीनत्व and अधिकत्व and so it need not be regarded as a separate दोष. He clearly says, 'अनयोर्दोषयोर्विपर्ययाख्यस्य दोषस्यान्तर्भावान्न पृथगुपादानम्। अत एवास्माकं मते षड् दोषा इति।। (VKL, p.59).

(iii) राजशेखर's काव्यमीमांसा abounds with instances of this व्याख्या. A highly characteristic of them is as under:

"'द्यावापृथिव्यात्मकमेकं जगत्' इत्येके।…… 'दिवस्पृथिव्यौ द्वे जगती' इत्यपरे।…… 'स्वर्ग्यमर्त्यपातालभेदात् त्रीणि जगन्ति' इत्येके।…… 'तान्येव भूर्भुवःस्वः' इत्यन्ये।…… 'महर्जनस्तपःसत्यमित्येतैः सह सप्त' इत्यपरे।…… 'तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश' इति केचित्।…… 'तानि सप्तभिः पातालैः सहैकविंशतिः' इति केचित्।…… 'सर्वमुपपन्नम्' इति यायावरीयः। अविशेषविवक्षा यदेकयति, विशेषविवक्षा त्वनेकयति।' (RKM, pp.89-90).

87.6 Remarks

The above illustrations go to justify an independent existence of the present व्याख्या. We now turn to the last व्याख्या, namely, सूत्रसमा.

88.1 सूत्रसमाव्याख्या

88.2 Definitions

(i) It has not been defined by अरुणदत्त.

(ii) 'यथासूत्रन्तु या वक्ति व्याख्या सूत्रसमा हि सा।' (TYV, p.viii, fn. 26).

88.3 Meaning

To explain the scientific items in the same serial order in which they are mentioned in the sūtra.

88.4 Inclusion

This corresponds with OM No.2 of the विधान तन्त्रयुक्ति discussed under Section 63 and therefore, need not be considered separately. Here ends the discussion of the fifteen Vyākhyās.

89. To sum up-

Of the fifteen Vyākhyās considered so far, अधिकरण, अनुलोम, कृच्छ्र, ध्वज, पिण्ड, प्रकरण and सूत्रसमा are such as can be included in some tantrayukti or the other discussed in chapter 3. They, therefore, need not be considered as separate devices of the methodology. The remaining eight Vyākhyās, namely, अर्थ, उच्चितक, न्यास, पद, पदार्थ, प्रतिलोम, प्रयोजन and फल, are meaningful; they are scientifically significant; they promote a clearer and better understanding of the words used in a scientific text; they reason out the disorder of certain items in a treatise; and they shed light on the scientific concepts and doctrines. In view of all these important functions the above eight vyākhyās perform, they are rightly regarded as inevitable constituents of the methodology of scientific treatises.

We now pass on to the consideration of the next minor device, namely, the कल्पनाs, in the alphabetical order as per Section 30.2

90.1 आज्ञाकल्पना

90.2 Definition

"आज्ञाकल्पना नाम,—यस्यानुष्ठाने हेतुः सम्यगवगन्तुं न शक्यः, केवलमाप्तवचनं प्रमाणीकृत्यानुष्ठीयते। यथा 'न छिन्द्यात् तृणम्, न भुवं लिखेत्' इति। न ह्यत्र हेतुर्वक्तुं शक्यते, एतदनुष्ठेयमिति।" (TYV, App. III, p.XVII).

90.3 Meaning

A learned and experienced person's recommendation regarding a course of conduct to which no specific reasons can be attributed.

90.4 Inclusion

It can easily be included in the PM of the उपदेश तन्त्रयुक्ति considered under Section 43. It need not be considered, therefore, as a separate device.

91.1 गुणकल्पना

91.2 Definition

"गुणकल्पना नाम,—येन धर्मेणोपेतोऽर्थः प्रयुज्यमानः समर्थो भवति, तेन धर्मेण युक्तस्य तस्यासावगुणोऽपि गुर्वादिष्वपाठाद्गुण इति कल्प्यते।" (TYV, App.III, p.XV).

91.3 Meaning

To understand the meanings of certain words in a general way, instead of their strict technical way.

It is necessary that a scientific term is used in its specific sense. If it is used loosely or casually, it is likely to cause confusion in the mind of the reader or the student of science. Consequently, it might vitiate the scientificness of the concept involved. This is quite against the spirit of the science in general and the discipline concerned in particular. It is, therefore, not advisable to accept this device.

92.1 प्रधानस्य कल्पना

92.2 Definition

"प्रधानकल्पना द्विधा-प्रधानस्य कल्पना प्रधानेन वा कल्पना प्रधानकल्पना। प्रधानस्य कल्पना यथा—सर्पिः स्नेहनम्, क्षीरं जीवनम्, मधु सन्धानकृत् इत्यत्र मध्ये प्रकृष्टगुणत्वात् सर्पि क्षीरे स्नेहजीवने कल्प्येते, न तु तैलतोयादिष्वपि स्नेहजीवनत्वं नास्तीति। माक्षिकं च सन्धाने प्रधानत्वात् सन्धानकृदित्युक्तम्, न तु सिक्थकमधुयष्टिकादिष्वपि सन्धानकृत्त्वं नास्तीति।" (TYV, App. III, p.XX).

92.3 Meaning

To give importance to the chief characteristic feature out of the many characteristics a thing may possess. For instance, oiliness is the main characteristic feature of liquid ghee.

Such ideas can be formed by consistent reasoning. So the function of कल्पना can well be performed by the ऊह्य तन्त्रयुक्ति considered vide Section 45, especially under OM No.1. This कल्पना need not, therefore, be treated as a separate device.

93.1 प्रधानेन कल्पना

93.2 Definition

"प्रधानकल्पना द्विधा-प्रधानस्य कल्पना प्रधानेन वा कल्पना प्रधानकल्पना। ……… प्रधानेन तु कल्पना यथा—क्षीरदधितक्र……… सर्वः क्षीरवर्ग इत्युक्तः क्षीरप्राधान्यात्। प्रधानेन कल्पनाव्यपदेश इत्येकोऽर्थः।" (TYV, App III, p.XV).

93.3 Meaning

To name a group of substances after one of them which predominantly possesses the common property.

Since there is a predominance of milk in milk, curds, buttermilk, ghee, etc, all these things are said to belong to the milk-group.

93.5 Illustrations

(i) Vāmana has considered विद्या to be one of the three काव्याङ्गs (VKL, p.8) and names the विद्याs in the following सूत्रः

'शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकलाकामशास्त्रदण्डनीतिपूर्वा विद्याः।।3।।' (ibid.). विद्या means science and विद्यात्व is common to all the items listed here. That is to say, the sciences शब्दस्मृति, अभिधानकोश etc. belong to the विद्यावर्ग.

(ii) वामन regards the figures of sense like प्रतिवस्तु, समासोक्ति, अप्रस्तुतप्रशंसा and many others as उपमाप्रपञ्च, the varieties of उपमा, simile. He says so in so many words as "सम्प्रत्युपमाप्रपञ्चो विचार्यते-कः पुनरसावित्याह-प्रतिवस्तुप्रभृतिरुपमाप्रपञ्चः।।1।।" (ibid., p.56). According to him, each of the above अलङ्कारs contains औपम्य, similarity. In other words, there is a predominance of similarity in each of the above अलङ्कारs. That is why they are said to belong to the उपमा group and are collectively called उपमाप्रपञ्च.

93.6 Remarks

Since प्रधानेन व्यपदेशा भवन्ति is a न्याय which the ancient thinkers very commonly follow, the present device, namely, प्रधानेन कल्पना can justifiably be treated as a separate device.

94.1 भक्ष्यकल्पना

94.2 Definition

"भक्ष्यकल्पना नाम,—'एतत्तदमृतं साक्षात्' इत्यादि।" (TYV, App.III, p.XVII).

94.3 Meaning

भक्ष्य is something 'eatable' or 'usable', Here it is used in the sense of utility or adoption. The science of medicine is compared to अमृत. In short, भक्ष्यकल्पना means to refer to the edible and drinkable substance/s to explain some scientific concept.

94.5 Illustrations

(i) In the सङ्ग्रहश्लोक describing the शब्दगुण माधुर्य Vāmana says:

''बन्धे पृथक्पदत्वं च माधुर्यमुदितं बुधैः।
अनेन हि पदन्यासाः कामं धारामधुश्च्युतः।।'' (VKL, p.35)

Vāmana again has made a clear reference to the concept of पाक while winding up the discussion on the अर्थगुणs in the verses quoted below:

''गुणस्फुटत्वसाकल्यं काव्यपाकं प्रचक्षते।
चूतस्य परिणामेन स चायमुपमीयते।।
सुप्तिङ्संस्कारमात्रं यत्क्लिष्टवस्तुगुणं भवेत्।
काव्यं वृन्ताकपाकं तज्जुगुप्सन्ते जनास्ततः।।
गुणानां दर्शनान्मुक्तो यस्यार्थस्तदपार्थकम्।
दाडिमानि दशेत्यादि न विचारक्षमं वचः।।'' (ibid., pp.42-43).

According to him, a poetic piece endowed with clarity and completeness is compared to mango juice and that which is endowed with grammatical correctness but whose narrative is too complicated is compared to brinjal juice (and it displeases the lovers of poetry).

(ii) राजशेखर has conceived of ninefold काव्यपाकs as पिचुमन्द, बदर, मृद्वीका, वार्ताक, तिन्तिडीक, सहकार, क्रमुक, त्रपुस and नालिकेर of which the third, the sixth and the ninth are enjoyable (RKM, pp.20-21).

(iii) The last verse of the second परिच्छेद of वाग्भट's work reads as under:

''इति दोषविषनिषेकैरकलङ्कितमुज्ज्वलं सदा विबुधैः।
कविहृदयसागरोत्थितममृतमिवास्वाद्यते काव्यम्।।'' (VLK, p.31)

The references to the विष, अमृत and आस्वाद herein represent the भक्ष्यकल्पना.

94.6 Remarks

The present kalpanā is an acceptable device inasmuch as it promotes the understanding of scientific concepts.

95.1 लेशकल्पना

95.2 Definition

''लेशकल्पना नाम,-अनुपदिष्टस्य विधेः कण्ठपाठेन यत्किंचित्सूत्रावयवान्तरमाश्रित्यार्थः

कल्प्यते। यथा—नात्र शास्त्रे कालमृत्योरकालमृत्योर्वा किंचिल्लक्षणं प्रणीतम्। तत्तु लेशतोऽनुमीयते।" (TYV, App.III, pp.XV-XVI).

95.3 Meaning

To imagine by means of an inference the topic not expressly stated by the author.

95.4 Inclusion

This कल्पना totally corresponds to the ऊह्य तन्त्रयुक्ति discussed under Section 45. It, therefore, need not be considered to be a separate device.

96.1 विद्याकल्पना

96.2 Definition

"विद्याकल्पना नाम,-यथा सर्वविद्यानुगतार्थनिर्देशे शास्त्रकारस्य सर्वविद्यास्थानानुप्रवेश इह शास्त्रे हित इति वचनाद्विनाऽपीष्यते।" (TYV, App.III, p.XVI).

96.3 Meaning

To formulate an idea about the author's familiarity with other branches of knowledge by means of the references to them made by him. In short, to make an assessment of his interdisciplinary study or his scholarship.

96.5 Illustrtion

(i) Vāmana shows his acquaintance with a number of sciences, arts and crafts as will be evident from the following details : काव्यालङ्कारशास्त्र (VKL, p.2), आयुर्वेद (ibid.), the process of purifying water (ibid., p.3), craft of weaving (ibid.,p.7), व्याकरण (ibid., p.8), शब्दकोष (ibid.), छन्दःशास्त्र (ibid., p.9), कलाशास्त्रs (ibid.), कामशास्त्र (ibid.), दण्डनीति (ibid., p.10), the craft of garland-making (ibid., p.13), चित्रकला (ibid.) धनुर्वेद (ibid., p.24), zoology (ibid.,p.25), धर्म-अर्थ-काम-मोक्ष-शास्त्रs (ibid., p.28), dialects (ibid., p.71), the मीमांसादर्शन (ibid., p.72), etc.

(ii) क्षेमेन्द्र advises that the writers who are aspiring to become Poet Laureates should familiarize themselves with the branches of knowledge listed below:

"तत्र तर्क-व्याकरण-भरत-चाणक्य-वात्स्यायन-भारत-रामायण-मोक्षोपाय-आत्मज्ञान-धातुवाद-रत्नपरीक्षा-वैद्यक-ज्यौतिष-धनुर्वेद-गजतुरगपुरुषलक्षण-द्यूत-इन्द्रजाल-प्रकीर्णेषु परिचयः कवि-साम्राज्यव्यञ्जनः।" (KLV, p.77).

In passing, it deserves to be noted that the concept of interdisciplinary study was known to the ancient Indian thinkers and scientists and that the creative writers did actually put it into practice.

96.6 Remarks

The विद्याकल्पना undoubtedly enjoys a rightful place in the scientific methodology.

97 To sum up-

Of the seven कल्पनाs discussed above, आज्ञाकल्पना, गुणकल्पना, प्रधानस्य कल्पना and लेशकल्पना do not deserve to be regarded as separate devices. The remaining three, namely, प्रधानेन कल्पना, भक्ष्यकल्पना and विद्याकल्पना should be accepted as functional devices of the methodology under consideration. We now turn to the next group of devices, namely, the आश्रयs. We shall deal with them in the alphabetical order arranged in Section 30.3.

98.1 अन्तलोप आश्रय

98.2 Definition

"अन्तलोपो नाम,-यथा (हृ.शा.अ.3/37)-'कफं पुनः। गौर्यः स्निग्धाः शिराः शीता वहन्ते इत्यत्रास्त्रशब्दस्य लोपो द्रष्टव्यः, पूर्वत्रास्त्रशब्दस्य प्रकृतत्वात्।"(TYV, App.III. p.XVII).

98.3 Meaning

An आश्रय means a prop or a support. In the present context it gives support to a scientific concept to keep it in position.

अन्तलोप means an ellipsis (leaving out) of a word at the end of a sentence.

98.4 Inclusion

This can well be included in the OM of the प्रत्युत्सार तन्त्रयुक्ति considered previously under Section 56 and hence need not be regarded as a separate device.

99.1 आदिमध्यान्तलोप आश्रय

99.2 Definition

"आदिमध्यान्तलोपो (नाम) यथा— 'अन्नं कालेऽभ्यवहृतं' आदौ, 'कोष्ठं प्राणानिलाहृतम्' मध्ये, अन्ते च 'द्रव्यैः' इत्यादि।" (TYV, App.III, p.XVIII).

99.3 Meaning

Ellipses at three places, namely, at the beginning, in the middle and at the end of a statement.

This is absolutely an undesirable device in that if a student of science is called upon to conceive of ellipses at three places as above he is more likely to err in interpreting the text or not to understand it at all. The ellipses can be provided only by a learned and attentive *guru* but when he is not available it will be difficult, almost impossible, for a student to get at the desired meaning all by himself. In view of this, the present आश्रय is not an acceptable one.

100.1 आदिलोप आश्रय

100.2 Definition

"आदिलोपः (नाम) यथा 'बृंहणः प्रीणनो वृष्यश्चक्षुष्यो व्रणहा रसः।' इत्यत्र मांसशब्दलोपेन। तथा च 'धारणोदीरणनिशा' इत्यादौ धारणं-वेगधारणम्, उदीरण-वेगोदीरणमिति।" (TYV, App.III, p.XVII).

100.3 Meaning

Ellipsis of a word or words at the beginning of a sentence.

100.4 Inclusion

Since the function of this device can very well be performed by the OM of the प्रत्युत्सार तन्त्रयुक्ति (see Section 56), this आश्रय need not be considered a separate device.

101.1 आद्यन्तविपर्यय आश्रय

101.2 Definition

"आद्यन्तविपर्ययो नाम,—यथा अन्नस्वरूपविज्ञानं प्राप्तमुज्झित्वा पानमेव प्रथममुक्तं द्रव-

द्रव्यविज्ञानं कुर्वता तोयादीनां पञ्चानां वर्गाणामल्पवक्तव्यत्वात्। समुद्रोपमतया शास्त्रस्य अनुपूर्वसुखावगाहनार्थं पूर्वं हि अल्पं सुखेनावगाह्यते पश्चात्प्रभूतमिति न्यायात्।" (TYV, App.III, p.XX).

101.3 Meaning

To adopt an order of items contrary to a previous one for valid reasons.

101.5 Illustrations

(i) In his चमत्कारचन्द्रिका विश्वेश्वर finishes the consideration of गुण, रीति, वृत्ति, पाक and शय्या in this order and then makes the following clarification:

"अत्र रसस्य पृथक्प्रकरणे प्रपञ्चविवक्षया व्युत्क्रम्य वृत्तिपाकशय्यानां स्वरूपं निरूपितम्।" (VCC, Part Two, p.106).

(ii) Look at the following three sūtras composed by Gulabrao Maharaj:

> "ईश्वरो द्विविधः कविः कर्तेति भेदात्।।10।।
> जगत्स्थितिलयकारणं कर्ता।।1 ।।
> ब्रह्मानन्दप्राकट्यकारणं कविः।।12।।" (GSR, p.291)

Here we find that the order of two kinds of ईश्वर, namely, कवि and कर्ता has been reversed to कर्ता and कवि in the last two sūtras, for the obvious reason that the concept of कर्ता-ईश्वर is broad, निर्वचनीय or शब्दगम्य (ie which can be explained by means of words). Whereas the concept of कवि-ईश्वर is extremely subtle, अनिर्वचनीय or शब्द-अगम्य (ie which cannot be explained by means of words). Thus गुलाबराव महाराज first explains the स्थूल subject and thereafter explains the सूक्ष्म subject. This is a case of the reversal of the prestated order.

101.6 Remarks

This आश्रय corresponds with the प्रतिलोमव्याख्या considered under Section 85 above and should not, therefore, be regarded as a separate device.

102.1 उपनय आश्रय

102.2 Definition

"उपनयो नाम,-सूत्रहेतुप्रस्तावेन यत्र अन्यत्प्रकरणमुपनीयते। यथा—मात्राशीतीये आहारमात्रालक्षणप्रस्तावे अतिमात्रभोजननिमित्ताया विसूचिकायाश्चिकित्सा उपनीता।" (TYV, App.III, p.XX).

102.3 Meaning

To draw near and begin to discuss an incidental topic while introducing a sūtra aiming at considering a major topic.

For example, if after introducing the topic of the quantity of food intake, one begins to discuss cholera resulting from excessive food intake, one will be said to be doing उपनय.

102.4 Inclusion

This आश्रय corresponds with OM No.4 of the प्रसङ्ग तन्त्रयुक्ति considered under Section 59 and, therefore, need not be regarded as a separate deivce.

103.1 उभयपदलोप आश्रय

103.2 Definition

"उभयपदलोपो (नाम) यथा 'आदौ षड्रसमप्यन्नं मधुरीभूतमीरयेत्।' इति वचने 'मध्ये' 'विदाहादम्लतां ततः।। पित्तमामाशयात्कुर्याच्च्यवमानं च्युतं पुनः।' 'अन्ते' 'अग्निना शोषितं पक्वं पिण्डितं कटु मारुतम्।' इति। आदिशब्दश्रवणात् मध्यान्तशब्दावत्र लुप्तनिर्दिष्टौ द्रष्टव्यौ।" (TYV, App.III, p.XVIII).

103.3 Meaning

The ellipsis of the words in the middle and at the end of a statement.

103.4 Inclusion

This is includable in the OM of the प्रत्युत्सार तन्त्रयुक्ति discussed under Section 56 and, therefore, need not be regarded as a separate device.

104.1 ऋषिक्लिष्ट आश्रय

104.2 Definition

"ऋषिक्लिष्टं नाम,-यद् ऋषी ऋषिपुत्रो वाऽसमाहितचित्ततयाऽशक्त्या वा किञ्चित्पदजातं

भ्रष्टमुच्चरितवान् तथैव तल्लोके प्रयुज्यते। यथा—'रोम-लोम' इत्यादि।'' (TYV, App.III, p.XVIII).

104.3 Meaning

When a ऋषि, a seer, or a ऋषिपुत्र, the son of a ऋषि, in the state of inattention or physical inability mispronounces a word, it gains currency and comes to stay in the language concerned. This phenomenon is called ऋषिक्लिष्ट. For example, the correct word is रोम but because of mispronunciation the word लोम has become popular.

A ऋषि who is considered a मन्त्रद्रष्टा, अतीन्द्रियार्थदर्शी and ज्ञानसंसारपारगामी (GSP, p.61) is unlikely to be inattentive and to mispronounce a word. In view of this, there does not seem to be any justification for accepting this आश्रय as a device.

105.1 कार्यकारणधर्म आश्रय

105.2 Definition

''कार्यकारणधर्मो नाम,-यत्र कार्यसंज्ञया कारणं निर्दिश्यते कारणसंज्ञया वा कार्यं, तत्र कार्यसंज्ञया तावत्कारणं निर्दिश्यते। यथा—दोषा अपि रोगशब्दं लभन्ते। तत्र दोषाः कारणम्, 'सर्वेषामेव रोगाणां निदानं कुपिता मलाः' इति वचनात्। स चेदानीं दोषो रोगो इति व्यपदिश्यमानः कारणे दोषे कार्यं रोग उपचरितो भवति। एवं कार्यं कारणसंज्ञया निर्दिश्यते।'' (TYV, App.III, pp.XIX-XX).

105.3 Meaning

To speak of an effect as a cause and a cause as an effect in a secondary sense.

105.5 Illustrations

(i) औचित्य, propriety, is a property or cause that brings poetry to life (ie effect). But क्षेमेन्द्र affirms that औचित्य is the very life of poetry (''औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्।''-KLV, p.11). Here the cause is described as effect in a secondary sense.

(ii) वक्रोक्ति, an elegant turn of expression, is a means to achieve poetic beauty. Thus there is a cause-and-effect relationship between the वक्रोक्ति and चारुता. But कुन्तक describes वक्रोक्ति as the life of poetry ('विचित्रो यत्र वक्रोक्तिवैचित्र्यं जीवितायते।' (KVJ, p.123). Here the word वक्रोक्ति is used to mean जीवित in a secondary sense.

105.6 Remarks

Since the practice of using words in a secondary sense is common to Sanskrit writings, the present आश्रय can be accepted as a separate device.

106.1 तन्त्रशील आश्रय

106.2 Definition

"या तन्त्रकारणे प्रकृतिः स्वभाव इत्यर्थः। यथा—किञ्चिच्छिष्यानुग्रहार्थं विस्तीर्णं सङ्क्षिपन्ति ...... किञ्चिद्विस्तारयन्ति ...... ।" (TYV, App. III, p.XVIII).

106.3 Meaning

To adopt a twofold mode of exposition-

(i) to explain certain items in brief for the benefit of the student, & **(ii)** to explain certain items at length.

When a scientific author feels that his exposition is likely to be felt incomplete, ambiguous or unintelligible he adopts an elaborate mode of exposition but when he is sure that his exposition is self-explanatory, complete in itself and unambiguous he adopts a brief (or condensed) mode of exposition. He is guided by his disposition in this matter.

106.5 Illustrations

(i) भामह says that he has adopted a concise mode of exposition of the अलङ्कारs because he does not want to tire his readers out ("समासेनोदितमिदं धीखेदायैव विस्तरः।"-BKR, p.66).

(ii) केशवमिश्र clarifies that he is afraid of writing at great length ("अत्र विस्तारभिया सर्वं नोदाह्रियते।"-KAS, p.37). He says elsewhere that he prefers to be brief, by nature ("मया सङ्क्षेपशीलेन गच्छता मृदुवर्त्मनि। सर्वेषामविरोधेन दिङ्मात्रमिह दर्शितम्।।"-ibid., p.52)

(iii) विश्वेश्वर, the author of चमत्कारचन्द्रिका, iterates the same feelings. He says, "एषां लक्ष्यं बुधैरूह्यं वयं विस्तरभीरवः।" (VCC, Part two, p.82) and "विशेषादाग्रहोऽस्माकमलङ्कारप्रपञ्चेन। ब्रूमस्तथापि सङ्क्षेपात् शृङ्गारादिनिरूपणम्।।" (ibid., p.119).

106.6 Remarks

The ancient rhetoricians are found to be following the twofold exposition as above. It is, therefore, necessary to treat this आश्रय as a separate device.

Incidentally, this device leaves some aspects or subtopics of a scientific subject to the imaginative understanding of the readers.

107.1 तन्त्रसंज्ञा आश्रय

107.2 Definition

"तन्त्रसंज्ञा नाम,—यत्कस्मिंश्चिदर्थे मध्ये व्याख्यायमाने स्वतन्त्रसिद्धोदाहरणं तत्प्रमाणार्थमुच्यते।" (TYV, App.III, p.XVIII).

107.3 Meaning

To accept a specific meaning from amongst several meanings of a technical term, taking the context into account. (If the text is interpreted ignoring the context, the former is likely to be misconstrued.)

107.5 Illustrations

(i) रूपक is a technical term used in poetics. It has two meanings, namely, a figure of sense and an audio-visual form of literature. Now when वामन writes the sūtra, "सन्दर्भेषु दशरूपकं श्रेयः।" (VKL, p.13), the word रूपक is to be taken to mean an audio-visual form of literature because that and only that meaning fits the context.

(ii) The word व्युत्पत्ति has many meanings as beauty, the state of being well-informed, proficiency, etc. When, however, भामह makes use of that word in "सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्" (BKR, p.7), it is to be understood to mean beauty but when वामन uses it in the assertion 'ततो हि काव्यबन्धस्य व्युत्पत्तिर्भवति।' (VKL, p.10), it is to be taken to stand for proficiency.

107.6 Remarks

The present आश्रय corresponds with

(i) the प्रकरण अर्थनिर्धारक considered under पदार्थयोजनाs (Section 26.7)

(ii) OM No.1 of the ऊह्य तन्त्रयुक्ति (vide Section 45), (iii) OM No.5 of the पदार्थ तन्त्रयुक्ति (vide Section 54) and (iv) OM No.7 of the योग तन्त्रयुक्ति (vide Section 60). In view of these correspondences, it is not at all necessary to regard this आश्रय as a separate device.

108.1 परतन्त्रप्रत्यय आश्रय

108.2 Definition

"परतन्त्रप्रत्ययो नाम,-यस्यार्थस्य प्रसिद्धितो न स्वकीयमुदाहरणं शक्यमभिधातुं नाप्यन्येभ्यो भिषक्तन्त्रेभ्यः। ततस्तस्मिन्द्वये परतन्त्रादुदाहरणं कल्प्यते।" (TYV, App.III, p.XIX)

108.3 Meaning

When a scientific topic is such as cannot be explained with the help of one's own treatise or the one composed by another author belonging to one's own branch of learning, then the explanation has got to be discovered from a work belonging to a different discipline.

108.5 Illustrations

(i) All poeticians have considered यतिभ्रष्ट and भिन्नवृत्त to be काव्यदोषs. But these items belong to prosody. In view of this, the poeticians do not explain them. Instead, they refer the readeer to prosody, eg 'छन्दोविचितेवृत्तसंशयच्छेदः।' (VKL, pp.8-9). Similarly, for the knowledge of fine arts, they refer the reader to the कलाशास्त्रs, eg 'कलाशास्त्रेभ्यः कलातत्त्वस्य संवित्।' (ibid.).

A very typical example of this case is found in वामन's work. He lays down a general rule that the words like breasts (and eyes, ears, etc) should be treated as belonging to the class of duality ('स्तनादीनां द्वित्वाविष्टा जातिः प्रायेण।'-ibid., 72). Thereupon the opponent argues that जाति is not a substance, so how can it be said to possess द्वित्व? Vāmana answers the opponent's question in the passage reproduced below:

"......... न दोषः। तदतद्रूपत्वाज्जातेः। कथं तदतद्रूपत्वं जातेः तद्धि जैमिनीया जानन्ति। वयं तु लक्ष्यसिद्धौ सिद्धपरमतानुवादिनः। न चैवमतिप्रसङ्गः। लक्ष्यानुसारित्वान्न्यायस्येति।" (ibid., p.72)

Here Vāmana has taken the help of the मीमांसकs to prove his point. This is a very telling example of परतन्त्रप्रत्यय आश्रय.

(ii) While clarifying the problem of the language to be used by different characters in a drama, विश्वनाथ refers the reader to his father's work. He says, 'भाषालक्षणानि मम तातपादानां भाषार्णवे।' (VSD, p.473).

(iii) धनिक, the commentator of धनञ्जय's दशरूपकम्, has referred the reader to the शास्त्रs other than the नाट्यशास्त्र in the statements like the ones quoted below:

> "साधारणस्त्री गणिका तद्व्यवहारो विस्तरतः शास्त्रान्तरे निदर्शितः।" (DDR, p.109);
> "शेषं प्रच्छन्नकामित्यादि कामसूत्रादवगन्तव्यम्।" (ibid., p.262).

108.6 Remarks

From the foregoing details it will be clear that the present आश्रय should be considered a separate scientific device.

109.1 प्रत्ययधर्म आश्रय

109.2 Definition

"प्रत्ययधर्मो नाम,—यो न च हेतुर्हेतुधर्मोपपत्तिमात्रेण च केनचिद्धेतुत्वेन व्यपदिश्यते।……न चैते परमार्थतो हेतवः……।"(TYV, App.III, p.XX).

109.3 Meaning

When the real cause of an effect is kept hidden and an ureal cause is given importance to and referred to as the real cause, then it is said that the prop प्रत्ययधर्म has been used.

If such a thing happens in the case of a scientific work, the right-minded people will show a total disregard for it and will never treat it as a reliable reference work. In view of this, the present आश्रय is not an acceptable device.

110.1 प्राकृत आश्रय

110.2 Definition

"प्राकृतं नाम,-'ऊषकस्तुत्थकं हिङ्गु कासीसद्वयसैन्धवम्।' इत्यौषधाधिकारात् सैन्धवं लवणम्, न त्वश्वादिकम्।" (TYV, App.III, p.XIX).

110.3 Meaning

To interpret the words in a scientific text according to their context.

For example, when the context of the word सैन्धव is that of war it should be taken to mean 'a horse' and when it is that of medicine, it should be taken to mean 'a salt'.

110.4 Inclusion

The present आश्रय corresponds with

(i) OM1 of the ऊह्य तन्त्रयुक्ति (vide Section 45),

(ii) OM5 of the पदार्थ तन्त्रयुक्ति (vide Section 54), and

(iii) OM7 of the योग तन्त्रयुक्ति (vide Section 60). In view of this, it need not be treated as a separate device.

111.1 मध्यलोप आश्रय

111.2 Definition

"मध्यलोपो (नाम), -यथा— 'द्रवद्रव्यविज्ञानीयमध्यायं व्याख्यास्यामः।' इत्यत्र द्रवद्रव्यस्वरूपविज्ञानीयो द्रवद्रव्यविज्ञानीय इत्युक्तः, अनन्तरं 'अन्नस्वरूपविज्ञानीयः' इत्यत्र स्वरूपशब्दश्रवणात्।" (TYV, App. III, p.XVII).

111.3 Meaning

The leaving out of a word in the middle of a sentence.

111.4 Inclusion

This can be included in the OM of the प्रत्युत्सार तन्त्रयुक्ति (vide Section 56) and hence should not be considered a separate device.

112.1 वर्णोपजनन आश्रय

112.2 Definition

"वर्णोपजननं नाम, -यत्रानुक्तो ग्रन्थे वर्ण आचार्येण पश्चाद् व्याख्याकाल उपजन्यार्थोऽभिधीयते।………… वाक्यशेषोऽप्ययमेवंप्राय एव।" (TYV, App.III, p.XVIII).

112.3 Meaning

To infer, at the time of the exposition, the letters or word/s thought out but not spoken aloud by the sūtrakāra at the time of writing the sūtra.

112.4 Inclusion

अरुणदत्त has himself said that this is almost the same as वाक्यशेष. So this आश्रय need not be regarded as a separate device. (see वाक्यशेष Section 61).

113.1 विभव आश्रय

113.2 Definition

"भङ्ग्या ...... विभवकल्पनायाश्चास्यायं विशेषः। अयं व्याख्याया विभवो भवति। स तु विनैव व्याख्यायाः पठ्यमान एवेति।" (TYV, App. III, p. XX)

113.3 Meaning

Since अरुणदत्त's manuscript is mutilated after the word भङ्ग्या we cannot formulate a precise idea about the nature of the present आश्रय. Hence it cannot be considered at all.

114.1 शब्दान्यत्व आश्रय

114.2 Definition

"शब्दान्यत्वं नाम,—यदर्थं पर्यायशब्दं वर्णयन्ति शास्त्रकृतः। यथा—'रोगः पाप्मा ज्वरो व्याधिर्विकारो दुःखमामयः। यक्ष्मातङ्कगदाबाधाः शब्दाः पर्यायवाचिनः।" (TYV, App.III, p.XX).

114.3 Meaning

To suggest or note down synonymous scientific terms. Genereally, such synonyms are recorded in such phrases as 'इत्यनर्थातरम, 'इति न अर्थान्तरम्', 'इति पर्यायवाचिनः' etc. These synonyms help a smooth and unambiguous understanding of the scientific concepts.

114.5 Illustrations

(i) The रत्नश्री टीका on दण्डिन्'s use of the word क्रियाविधि (DKN, p.6) reads as under.

'क्रियाविधिं क्रियाकल्पम् ...... (मल्ल)नागेन विद्यासमुद्देशे क्रियाकल्प इति काव्यालङ्कार उक्तः। तदनुसारेणानेन क्रियाकल्पः क्रिया ..... (विधी)यतेऽनेनेति क्रियाविधिः। क्रियाकल्पोऽपि एवमिति नार्थतः कश्चिद् भेदः।' (ibid.).

दण्डिन् has mentioned सङ्ख्यात and क्रम as the synonyms of यथासङ्ख्य in the following कारिका:

'उद्दिष्टानां पदार्थानामनुदेशो यथाक्रमम्।
यथासंख्यमिति प्रोक्तं संख्यातं क्रम इत्यपि।।' (ibid.,160)

(ii) वामन has recorded मायोक्ति as the synonym of व्याजोक्ति ('...... व्याजोक्तिः यां मायोक्तिरित्याहुः।' (VKL, p.65).

(iii) According to राजशेखर the word वचन is synonymous with वाक्य ('वाक्यं वचनमिति व्यवहरन्ति।'-RKM p.28).

(iv) सिंहदेवगणि, the commentator of वाग्भटालङ्कार, notes that निबन्धन, गुम्फन, ग्रथन and योजन are all synonyms ('निबन्धनं गुम्फनं ग्रथनं योजनं इत्येकार्थाः।'-VLK, p.90).

(v) केशवमिश्र has noticed a number of synonyms. For example, 'शक्तिः पुण्यविशेषः। स एव प्रतिभेत्युच्यते।' (KAS, p.5); 'शक्तिरीश्वरेच्छा,या सङ्केत इत्युच्यते।' (ibid., p.10); 'सा वक्रोक्तिः। एतदेव वाकोवाक्यमुच्यते।' (ibid., p.29); 'समासोक्तिः। सैव चाऽन्यापदेश उच्यते।' (ibid., p.36); 'स्वभावः। तदेव जातिरुच्यते।' (ibid., p.37); 'विरोधः। ...... अयमेव विरोधाभास उच्यते।' (ibid.).

Thus, प्रतिभा, सङ्केत, वाकोवाक्य, अन्यापदेश, जाति and विरोधाभास are all instances of शब्दान्यत्व.

(vi) विश्वेश्वर has also mentioned a few synonyms as under:

'भेदाभिधानं भेदस् स्यादव्यतिरेकश्च स स्मृतः।' (VCC, Part two, p.172);

'एतदेव रूपकस्य रूपकहेतुतया रूपकहेतुरूपकं इति केचिदाचक्षते। तदपि नामवैकृतमेव।' (ibid., p.201);

'तदेव शृङ्खला इति केचिदाचक्षते। तन्नाममात्रभेदम्।' (ibid., p.202)

Thus, according to विश्वेश्वर, भेद, रूपकहेतुरूपक and शृङ्खला are all synonyms.

114.6 Remarks

From the details noted above, it becomes clear that it is the practice of the शास्त्रकारs to record synonyms of scientific terms and hence this आश्रय has a rightful place in the scientific methodology.

115.1 समानतन्त्रप्रत्यय आश्रय

115.2 Definition

''समानतन्त्रप्रत्ययो नाम,—यत्साध्यस्य कस्यचिदर्थस्य साधनायानुपलभ्यमाने स्वतन्त्राद्

प्रत्यये समानेभ्यस्तन्त्रेभ्यः प्रत्यय इति।" (TYV, App.III, p.XIX).

115.3 Meaning

To discover a scientific idea or concept from another scientific treatise on one's own discipline in order to prove something.

Sometimes a sūtrakāra leaves some part of a scientific topic unsaid and expects the commentator or the diligent reader to fill the lacuna. The vyākhyākāra or the studious reader accomplishes the task with the help of the present आश्रय.

115.5 Illustrations

(i) While explaining certain concepts related to poetics केशवमिश्र points to his own works other than the अलङ्कारशेखर for the purpose. For example, he says:

> 'प्रयोजनं .... तथाऽलङ्कारसर्वस्वे सप्रपञ्चमदर्शयम्।' (KAS, p.10);
> 'प्रपञ्चितं चेदं मयैव काव्यरत्ने।' (ibid., p.13);
> 'तथाऽलङ्कारसर्वस्वे सप्रपञ्चमदर्शयम्।' (ibid., p.39);
> 'इति विस्तृतं मयैव काव्यरत्ने।' (ibid., p.79); and
> 'एतच्च अस्माभिरेव प्रपञ्चितमन्यत्र।' (ibid., p.84).

(ii) शौद्धोदनि advises the poets to compose poetry filled with sentiments and while so advising uses the word हिताय ('काव्यं रसादिमद्वाक्यं .... । हिताय सुकविः कुर्यात् .... ।।'-KAS, pp.2-4). But he does not clarify the word हिताय. केशवमिश्र completes the task with the help of श्रीपाद's work. He quotes श्रीपाद with this introduction:-

> 'हितमाह श्रीपादः- 'लाभः पूजा ख्यातिर्धर्मः कामश्च मोक्षश्च।
> इष्टानिष्टप्राप्तित्यागौ ज्ञानं फलानि काव्यस्य।।' (ibid., p.4)

Thus केशवमिश्र has shedded light on शौद्धोदनि's concept by means of a quotation from श्रीपाद's work. केशवमिश्र's and श्रीपाद's works belong to the same branch of knowledge, namely, poetics.

115.6 Remarks

Since the practice of such explanations appears to be quite popular with the writers on poetics the present आश्रय should be accepted as an independent device.

116.1 सम्भव आश्रय

116.2 Definition

"सम्भवो नाम,—यत्सूत्रं प्रकरणं वा विधीयमानमर्थस्य व्यापकत्वात् सकलेन शास्त्रेण व्याख्यायते। यथा—'कायबालग्रहोर्ध्वाङ्गशल्यदंष्ट्राजरावृषान्। अष्टावङ्गानि तस्याहुश्चिकित्सा येषु संश्रिता।।' इति। एतान्यष्टावङ्गानि सकलेन शास्त्रेणोपदिश्यन्त इत्याचार्यः प्रतिजानीते। (TYV, App.III, p.XX).

116.3 Meaning

To mention briefly all the major topics/subjects an author wants to discuss in his work in detail.

116.4 Inclusion

The present āśraya corresponds with OM No.1 of the अधिकरण तन्त्रयुक्ति (vide Section 34) and hence need not be regarded as a separate device.

117.1 हेतुहेतुकधर्म आश्रय

117.2 Definition

"यो हेतुहेतुकधर्मो नाम,—यो हेतुहेतुकेन धर्मो ज्ञायते।" (TYV, App.III, p.XIX).

117.3 Meaning

हेतु means a major or potential cause; हेतुक means a minor or incidental cause. To infer the धर्म after hearing or reading both the हेतु and हेतुक is called the हेतुहेतुकधर्म आश्रय. It is to be noted that the हेतु unfailingly brings about the effect.

117.5 Illustration

One of the several questions pertaining to Indian poetics has been what precisely causes a poetic composition-the innate creative faculty of the poet, the extensive knowledge of different branches of learning or intensive and sustained efforts? Different poeticians have tackled this problem differently. राजशेखर has meticulously compiled all these points of view in the following passage:

"'काव्यकर्मणि कवेः समाधिः परं व्याप्रियते' इति श्यामदेवः। मनस एकाग्रता समाधिः।

समाहितं चित्तमर्थान्पश्यति, ……… । 'अभ्यासः' इति मङ्गलः। अविच्छेदेन शीलनमभ्यासः। स हि सर्वगामी सर्वत्र निरतिशयं कौशलमाधत्ते। समाधिरान्तरः प्रयत्नो बाह्यस्त्वभ्यासः। तावुभावपि शक्तिमुद्भासयतः। 'सा केवलं काव्ये हेतुः' इति यायावरीयः। विप्रसृतिश्च सा प्रतिभाव्युत्पत्तिभ्याम्। शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी। शक्तस्य प्रतिभाति शक्तश्च व्युत्पद्यते। या शब्दग्राममर्थसार्थमलङ्कारतन्त्रमुक्तिमार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा। अप्रतिभस्य पदार्थसार्थः परोक्ष इव, प्रतिभावतः पुनरपश्यतोऽपि प्रत्यक्ष इव।" (RKM, p.11).

The above passage refers to three causes which lead to a poetic composition-समाधि, अभ्यास and शक्ति. राजशेखर regards शक्ति as the principal or potential cause (ie हेतु) and समाधि and अभ्यास as the subordinate or incidental causes (ie हेतुक). This distinction finally settles the issue according to him.

117.6 Remarks

Since this आश्रय helps us to draw a line of demarcation between the major and minor causes of an effect, it should find a place in the methodology under consideration.

118 To Sum up-

Of the twenty आश्रयs considered above, अन्तलोप, आदिलोप आद्यन्तविपर्यय, उपनय, उभयपदलोप, तन्त्रसंज्ञा, प्राकृत, मध्यलोप, वर्णोपजनन and सम्भव can be covered by some तन्त्रयुक्ति or the other discussed in chapter 3. आदिमध्यान्तलोप is conceptually undesirable, ऋषिक्लिष्ट is unjustifiable, प्रत्ययधर्म is unacceptable and विभव is incomplete. So these four are discardable. The rest six, namely, कार्यकारणधर्म, तन्त्रशील, परतन्त्रप्रत्यय, शब्दान्यत्व, समानतन्त्रप्रत्यय and हेतुहेतुकधर्म have specific functions to perform in a scientific treatise; they are practical and useful. In view of this, each of them should be given the status of an independent device.

We now pass on to the consideration of the last minor device, namely, the ताच्छील्यs. We shall take them up one by one in the alphabetical order arranged in Section 30.4.

119 What is ताच्छील्य?

Firstly, the very word ताच्छील्य needs to be explained. In our everyday life we often say, ‘Be careful about what you say-even the walls have ears’. We know fully well that the walls are inanimate things and cannot have ears and still we make such a use of language. Similarly, we are unfortunately required to say, ‘All my appeals for help fell on deaf ears’. What we want to convey thereby is that my appeals were ignored or not noticed by others. At times we helplessly exclaim, ‘In the eyes of the law she was guilty and was punished.’ How can the law have eyes? Still we utter such a sentence. Although I am aware that a chair cannot have a leg, I unhesitatingly say, ‘There is a chair with a broken leg in my house’.

All the uses of language as the above ones are based on the similarity of characteristics; they are extensions of meaning by analogy. This phenomenon is very much there in the very nature of language. Brooks and Warren have very lucidly explained this tendency of human language in the following words:

“...people normally use words in this way, extending, stretching, twisting their meanings so that they apply to other objects or actions or situations than those to which they originally applied. This is the METAPHORICAL process. The essence of metaphor inhers in this transfer of meaning-in the application of a word that literally means one thing to something else”[3].

This ‘extension of meaning to something else’ or ‘a secondary use of language’ is called ताच्छील्य. Since a writer of science is required to use human language for his purpose, he has to take the help of the ताच्छील्यs. अरुणदत्त has, therefore, rightly considered the ताच्छील्य to be an inevitable device of scientific writing.

With this clarification we now proceed to the discussion of the first of the seventeen ताच्छील्यs.

120.1 अवयव ताच्छील्य

120.2 Definition

“अवयवो नाम,—यत्रैकदेशोदाहरणे क्रियमाणेऽनुक्तोऽन्योऽपि तज्जातीयकोऽर्थो लभ्यते।

लङ्घनेन दोषक्षपणेन लाघवे सति स्वास्थ्याद्युत्पत्तिः। तत्प्रतिपक्षेण त्वलङ्घनेन दोषक्षपणेन जाते सत्यस्वास्थ्यादयोऽनुक्ता अपि लभ्यन्ते।'' (TYV, App.III, p.XXI).

120.3 Meaning

To obtain, by the force of the words actually used, the meaning opposite the one explicitly expressed. The meaning A is actually expressed in so many words. Its opposite B, though not spoken of expressly, is obtained by the force of the words actually used.

120.4 Inclusion

The present ताच्छील्य can well be included in OM No.4 of the अर्थापत्ति तन्त्रयुक्ति discussed earlier vide Section 39. In view of this, अवयव ताच्छील्य need not be regarded as a separate device.

121.1 कर्म ताच्छील्य

121.2 Definition

''कर्म नाम,-यत्र कर्मकर्मेति चोपचर्यते। यथोच्यते-'मुनयः प्रशमं जग्मुः।' न चाग्रामस्थानीयः कश्चित्प्रशमोऽस्ति। किं तर्हि? इन्द्रियाणां विषयेभ्यः केवलं शक्तिनियमः प्रशमः। अथ च गतिः-कर्मविषयेभ्यस्त्विन्द्रियाणां क्रियानिवृत्तिः। तदेव च कर्मेत्युक्तम्।'' (TYV, App. III, pp.XXII-XXIII).

121.3 Meaning

To speak of an inaction as action or an absence as presence. For instance, in the sentence 'मुनयः प्रशमं जग्मुः' the word जग्मुः is used in an औपचारिक way.

121.5 Illustration

वामन considers अवधान to be one of the constituents of the प्रकीर्ण काव्याङ्गानि. He describes the अवधान as under:

> ''चित्तैकाग्र्यमवधानम्।।17।।

''चित्तस्यैकाग्र्यं बाह्यार्थनिवृत्तिः तदवधानम्। अवहितं हि चित्तमर्थान् पश्यति।'' (VKL, p.11; cf. 'मनस एकाग्रता समाधिः। समाहितं चित्तमर्थान्पश्यति।'-RKM, p.56), meaning, 'Concentration of mind means अवधान. It amounts to withdrawing the senses from their objects. Such a fully concentrated mind can acquire knowledge of different subjects.' Here

Vāmana has adhered to the particular idiom of the Sanskrit language.

121.6 Remarks

It should be noted that Vāmana has taken cognizance of a subtle function of the language. In view of this the present ताच्छील्य should find a place in the set of devices of a scientific treatise.

122.1 गुणगुणिविभव ताच्छील्य

122.2 Definition

"गुणगुणिविभवो नाम,—क्वचिद् गुणीनि गुणशब्देनोक्तानि। …… गुणश्च गुणिवद्यथा …… ।" (TYV, App.III, p.XXII).

122.3 Meaning

A quality (गुण) being spoken of as a substance (गुणिन्) and vice versa.

122.5 Illustrations

We know that a काव्य, a piece of poetic composition, is a गुणिन् being endowed with गुणs like प्रसाद etc, उपमा etc, वैदर्भीरीति etc. But some scholars who happen to be Bhāmaha's contemporaries or predecessors prefer to use the words वैदर्भ and गौडीय to mean वैदर्भकाव्य and गौडीयकाव्य respectively ('वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे। …… गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक्।'-BKR, p.17). Here the words वैदर्भ and गौडीय have been treated as गुणिन्s.

More examples of this ताच्छील्य should be found out from the works on Indian poetics.

122.6 Remarks

The present ताच्छील्य should be regarded as a separate device.

123.1 गुणनिमित्त ताच्छील्य

123.2 Definition

"गुणनिमित्तं नाम,—यत्कस्य विभूतिः प्रशंसादिका ख्याप्यते। 'धर्म्यं यशस्यमायुष्यं लोकद्वयपरायणम् अनुमोदामहे ब्रह्मचर्यमेकान्तनिर्मलम्।' इति ब्रह्मचर्यस्य होमे गुणाः, नाब्रह्मचर्यस्येति।" (TYV, App.III, p.XXIII).

123.3 Meaning

To name something after a praiseworthy quality in it. For example, observance of celibacy helps one achieve righteousness, fame, long life and utmost purity. Taking this into account if one calls ब्रह्मचर्य itself धर्म्य, यशस्य, आयुष्य etc, one will be said to be using गुणनिमित्त ताच्छील्य.

123.5 Illustrations

Vāmana has divided गद्य, prose compositions, into three kinds, namely, वृत्तगन्धि, चूर्ण and उत्कलिकाप्राय ('गद्यं वृत्तगन्धिचूर्णमुत्कलिकाप्रायं च।।22।।'-VKL, p.12). These three kinds of गद्य, especially the first and the last ones, are named after their particular attributes. To clarify, a गद्य which smells a छन्द or a metre regulated by the number of syllables it contains, is called a वृत्तगन्धि गद्य. The उत्कलिकाप्राय गद्य has been very nicely explained by कामधेनु as under:

"उत्कलिका उत्कण्ठा।…… उत्कलिकायाः प्रायः प्रयोगबाहुल्यं यस्मिंस्तद् उत्कलिकाप्रायं गद्यम्। यस्मिन् श्रूयमाणे श्रोतृणामुत्कण्ठा बहुला भवतीत्यर्थः।"[4] meaning, 'The गद्य which has the quality of arousing eagerness in the minds of the hearers is called उत्कलिकाप्राय'. Obviously, the above nomenclatures follow the qualities the things possess.

123.6 Remarks

The present ताच्छील्य is a desirable one in the system of devices.

124.1 चेष्टानिमित्त ताच्छील्य

124.2 "चेष्टानिमित्तं नाम,—यस्मिन्नाममात्रं कस्यचित् क्रियया भवति भावस्य। नात्र प्रस्पन्दक्रियेष्टा। यथा—'दीपवदस्य ज्ञानं ज्वलति' इत्युच्यते। न च ज्ञानस्य प्रदीपस्येवार्चींषि सन्ति ऊर्ध्वगामीनि, दीपवद्वा सन्निकृष्टानि द्रव्यान्तराणि दहन्ति। रूपं वा स्पर्शं वा तैलादिकोपादानम्। किन्तु प्रकाशक्रियामात्रं परिगृह्य ज्वलतीति प्रशंसाकर्मणि क्रोध-भय-शोक-लोभ-हर्ष-ईर्ष्या-मोहादिभिरुपहतं विज्ञानं मलोपहतदर्पणवदप्रकाशवृत्ति भवेत्।" (TYV. App.III, p.XXIII).

124.3 Meaning

To compare A with B when they have some characteristic in common. This is done to praise A.

For example, when somebody says, 'As knowledge shines like a lamp', they know well that knowledge does not burn, it has no flames, colour or hot touch. Still the comparison is made taking into account the action of light, which both knowledge and lamp have in common. Since this is the case, the use of words in secondary sense, as above, is justifiable.

124.5 Illustrations

(i) While justifying the nomenclature of the figure दीपक, Bhāmaha says, 'अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात्।' (BKR, p.39), meaning, 'Since this figure of sense lights up the meaning in the beginning, in the middle and at the end of a poetic structure, it is rightly called दीपक, a lamp.' Here the action of a lamp is directly described.

(ii) While commenting on दण्डिन्'s line 'यदि शब्दाह्वयं ज्योतिरा संसारान्न दीप्यते।।4।।' (DKN, p.3) रत्नश्रीज्ञान says, 'ज्योतिरालोकः शब्दाह्वयं शास्त्रसंज्ञकं चतुर्वर्गप्रकाशकत्वात्।' (ibid.), meaning, 'The flame in the form of शास्त्र illuminates धर्म, अर्थ, काम and मोक्ष.'

(iii) वामन has referred to the action of illuminating in the following two passages:

'न खलु अनिबद्धं काव्यं चकास्ति दीप्यते। यथैकतेजःपरमाणुरिति।' (VKL, p.13).
'अप्राप्तचूर्णभङ्गानि यथास्थानस्थितान्यपि।
अलकानीव नात्यर्थं यमकानि चकासति।।' (ibid., p.46)

(iv) राजशेखर has conceived of भ्रामक ('……पुराणस्यापि वस्तुनः…… भ्राम्यत्यसौ……भ्रामकः कविः।' RKM, p.64), चुम्बक ('यश्चुम्बति परस्यार्थं वाक्येन स्वेन हारिणा।…… चुम्बकः स कविर्मतः।'-ibid.) and कर्षक ('परवाक्यार्थमाकृष्य यः स्ववाचि निवेशयेत्।……स स्मृतः कर्षकः कविः।'-ibid.) kinds of poets. These nomenclatures are obviously based on the respective actions.

124.6 Remarks

In view of the above details, the present ताच्छील्य should be treated as an independent device.

125.1 तद्धर्मता ताच्छील्य

125.2 Definition

"तद्धर्मता नाम,—येन तथाभूतं सत्तद्धर्मतामासाद्य दर्शनात्तामेवाख्यां लभते। यथा—'विवर्जयेद् भिषक्पाशान् पाशान् वैवस्वतानिव' इति। मारणधर्मो हि वैवस्वतपाशेन समानो दृष्ट इत्यतस्तेऽपि तथैवोक्ताः।" (TYV, App.III, p.XXII).

125.3 Meaning

To compare one thing with another, possessing the same quality, performing the same function or having the same nature.

125.4 Inclusion

The function of the present ताच्छील्य is the same as that of the उपमान तन्त्रयुक्ति considered before (vide Section 44). In view of this, the present ताच्छील्य need not be regarded as a separate device.

126.1 ताच्छील्य ताच्छील्य

126.2 Definition

"ताच्छील्यं नाम,—यत्केनचिदेवं धर्मसादृश्येन युक्तो भावस्ताच्छील्यमुच्यते।" (TYV, App.III, p.XXI).

126.3 Meaning

A secondary use of language based on similarity between two objects.

For instance, we say 'Devadatta is asleep', but we do not say, 'Devadatta's body is asleep.' As a person asleep has no feelings so his limb afflicted with a disease has no feelings. Such an afflicted limb is also called asleep. This description is based on the common property between the person and the limb.

126.5 Illustrations

वामन begins his work with the following three sūtras which speak of one item, namely, अलङ्कारः

"काव्यं ग्राह्यमलङ्कारात्।।1।।
सौन्दर्यमलङ्कारः।।2।।
स दोषगुणालङ्कारहानादानाभ्याम्।।3।।" (VKL, p.1)

The following equations underlie these sūtras:

अलङ्कार=सौन्दर्य= complete removal of काव्यदोषs + elegant organization of गुणs and अलङ्कारs. As a matter of fact, the removal of दोषs is a concept different from the organization of गुणs and अलङ्कारs. According to Vāmana, the दोषs are the opposites of the गुणs ('गुणविपर्ययात्मानो दोषाः।।1।।''-ibid., p.14), the गुणs are the constant properties of poetry and they produce poetic charm. The अलङ्कारs are not the constant properties of poetry and they simply add to the poetic charm produced by the गुणs ('काव्यशोभायाः कर्तारो धर्मा गुणाः।।1।। तदतिशयहेतवस्त्वलङ्काराः।।2।। पूर्वे नित्याः।।3।।'-ibid., pp.29-30). In other words, दोष, गुण and अलङ्कार are mutually different concepts. Nevertheless,'beauty' is common to दोषवर्जन and गुणालङ्कारसमावेशनं. वामन has taken this fact into account and composed the above three sūtras. His commentator गोपेन्द्र clearly says so-'सौन्दर्यपर्यायेण अलङ्कारपदेन सङ्गृहीतमिति व्याख्येयम्।'[5]

126.6 Remarks

The present ताच्छील्य is an acceptable device.

127.1 तात्स्थ्य ताच्छील्य

127.2 Definition

"तात्स्थ्यं नाम,—यदन्यस्यैवार्थस्य तत्स्थत्वादन्यस्यैव कल्प्यते।" (TYV, App.III, p.XXIII).

127.3 Meaning

To describe the experience of something as something else's. For instance, a patient complains that he is having an unbearable urinary pain. That is to say, the patient is experiencing an unbearable pain of urine. Now urine is an inanimate liquid. It can have neither pain, nor pleasure. But since urine stays in a patient's body, the above statement is made in a secondary sense.

127.5 Illustration

Vāmana describes अर्थगुणसंपत्ति in the following सूत्रवृत्तिः—

'सापि वैदर्भी, तात्स्थ्यात्।।22।।

सापीयमर्थगुणसंपत् वैदर्भीत्युच्यते। तात्स्थ्यादित्युपचारतो व्यवहारं दर्शयति।' (VKL, p.8), meaning, 'That also is called वैदर्भी because of तात्स्थ्य'. That stands for 'exuberance of the qualities of sense'. That exuberance is also named वैदर्भी. This naming is done in a secondary sense. (cf. मञ्चाः क्रोशन्ति।).

127.6 Remarks

Since a scientific writer is quite often required to take the help of such secondary uses of language the present ताच्छील्य should be accepted as an inevitable device.

128.1 तादर्थ्य ताच्छील्य

128.2 Definition

"तादर्थ्यं नाम,—यत्प्रयोजनार्थं प्रवर्तते यो भावस्तेनैव व्यपदिश्यते। यथा—'मदनमधुकलम्बा' इत्यादीनि छर्दनानि,-छर्दनप्रयोजनानीत्यर्थः।" (TYV, App.III, p.XXII).

128.3 Meaning

To name an object after the prupose for which it is used. For instance, a मदनफल is used for vomitting (छर्दन) so it is itself called छर्दन.

128.5 Illustration

(i) Vāmana affirms that the splitting of the letters yields an excellent यमक ('भङ्गादुत्कर्षः।'-VKL, p.45). According to him, this type of यमक has श्रृङ्खला, परिवर्तक and चूर्ण as its subtypes. (ibid., pp.45-46). He explains the first two subtypes with the help of the compound word कलिकामधुगर्हितम्. Now this compound can be subjected to three kinds of splitting as कलि-कामधुगर्हितम्, कलिका-मधुगर्हितम् and कलिकाम-धुगर्हितम्. The विच्छेद on लि in the first splitting moves to का in the second splitting and further to म in the third splitting like the links of a chain. This movement resembles the movement of a chain. Consequently, this वर्णभङ्ग is named शृङ्खला and the यमकप्रकार issuing from it is also called शृङ्खला.

The above compound word has two constituents, namely, कलिकामधुक्-अर्हितम्. According to the rules of सन्धि, coalition, क्+अ

forms ग. That is to say, अर्हितम् becomes गर्हितम् because of the संसर्ग, proximity, of क्. But if the coalition is broken, गर्हितम् changes back to अर्हितम्. Thus the changed form of a word reverts back to its original form after the proximity ends. This change of change of वर्णभङ्ग is named परिवर्तक and the kind of यमक issuing from it is also called परिवर्तक.

The expression 'दूरसमुन्मुक्तशुक्तिमीनां कान्तः।' represents the चूर्ण kind of यमक. When we split क्ति, the क् merges with the preceding letters and ति with the succeeding ones. In other words, क्ति gets pounded or crushed (ie becomes चूर्ण, powder). That is why this type of वर्णभङ्ग is called चूर्ण and the kind of यमक issuing from it is also named चूर्ण.

The above three kinds of यमकभङ्ग are excellent examples of the present ताच्छील्य.

(ii) Some of the figures of sense are also named after the functions assigned to them. For example, 'अप्रस्तुतानां प्रशंसनादप्रस्तुतप्रशंसानामालङ्कारः[6]।'; 'तत्र व्यधिकरणयोर्धर्मयोरुपमानत्वोपमेयत्वयोरेकत्रान्वयासम्भवादनन्वयालङ्कारः[7]।'; 'अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात्।' (BKR, p.40), etc.

128.6 Remarks

From the foregoing discussion it can certainly be said that the present ताच्छील्य must enjoy a place in the scheme of devices.

129.1 प्रकार ताच्छील्य

129.2 Definition

"प्रकारो नाम,-यो यस्य समानधर्मा स तस्य प्रकारः।" (TYV, App.III, p.XXII).

129.3 Meaning

To mention things similar in nature or of the same kind with words like आदि, इत्यादि, etc. It should, however, be noted in this connection that the similarity is sometimes implied and the प्रकारवाचकs, as above, are not expressly used.

129.5 Illustrations

(i) While explaining वामन's sūtra, 'शब्दस्मृत्यमिधानकोशच्छन्दोविचितिकला-

कामशास्त्रदण्डनीतिपूर्वा विद्याः।' (VKL, p.8), गोपेन्द्र says, 'पूर्वा इत्यनेन गणितविद्यादिपरिग्रहः।'[8] Similarly, he makes it clear that the word प्रभृति appearing in वामन's sūtra, 'प्रतिवस्तुप्रभृतिरुपमाप्रपञ्चः।' (VKL, p.56), means आदि (प्रभृतिशब्द आद्यर्थः।'[9]. In his own वृत्ति on the sūtra, 'न पादादौ खल्वादयः।' (VKL, p.69) वामन clarifies that आदि means प्रकार ('आदिशब्दः प्रकारार्थः।'-ibid.).

(ii) In his टिप्पणी on रुद्रट's 'भवति …… तथाभूतम्।' (RKL, p.77), नमिसाधु says, 'तथाशब्दः प्रकारे।' (ibid.). Similarly, he notes that 'वा' also means प्रकार ('वा शब्दः प्रकारार्थः।'-ibid.).

(iii) कुन्तक uses the word प्रभृति in 'एतच्च व्याजस्तुतिपर्यायोक्तप्रभृतीनां भूयसा विभाव्यते।' (KVJ, p.133) to mean प्रकार.

(iv) On वाग्भट's कारिकार्ध 'विसन्धिवर्जनं चेति बन्धचारुत्वहेतवः।' (VLK, p.6), सिंहदेवगणि comments as under:

'एवम्प्रकारा अन्येऽप्युष्ट्रत्वष्ट्रादिपदवर्जनादयो …… भवन्तीति प्रकारार्थ इतिशब्दः …… ।' (ibid.).

(v) The following extracts from विश्वेश्वर's चमत्कारचन्द्रिका will go to show that he also takes आदि to mean 'and the rest similar in nature':

'विरोध्यविरोधकभावादिरमुख्यस्सम्बन्धः।' (VCC, Part two, p.50)
'आदिशब्दाद् अवयव-अवयविसम्बन्धादिः।' (ibid., p.51)
'एवं अन्येऽप्यादिशब्दग्राह्यरसभावादिरूपा व्यङ्ग्यार्थास्तत्र तत्रोदाहरणे द्रष्टव्याः।' (ibid., p.53)
'प्रकृतिप्रत्ययपदविभक्तिवचनादिभिः।' (ibid., p.135)
'आदिशब्दाद् भाषाश्लेषः।' (ibid., p.138)

129.6 Remarks

A scientific author who prefers brevity very often uses आदि which is the equivalent of et cetera in English. Incidentally, he also wants his reader/s to think about the concepts similar in nature. This ताच्छील्य expects the readers to discover the unsaid part of the scientific text.

The above illustrations make it abundantly clear that इति, तथा, पूर्वा, प्रभृति and वा are also used to denote प्रकार in addition to the usual and well-known आदि.

130.1 भूयस्त्व ताच्छील्य

130.2 Definition

“भूयस्त्वं नाम,-यदेकस्मिन् वर्तमानमाधिक्येन क्वचिल्लभ्यते।” (TYV, App.III, p.XXI).

130.3 Meaning

To describe the abundance or plentifulness of something.

130.5 Illustrations

(i) According to दण्डिन्, abundance of compound words is the life of prose compositions (“ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम्।’-DKN, p.49). This does not mean that there are no compound words in poetry. They certainly are there in poetry, but not to the extent to which they are found in prose.

(ii) कुन्तक observes that the strikingness one notices in अप्रस्तुतप्रशंसा अलङ्कार is also abundantly noticeable in व्याजस्तुति and पर्यायोक्ति अलङ्कारs. He says: “एतच्च व्याजस्तुतिपर्यायोक्तप्रभृतीनां भूयसा विभाव्यते।” (KVJ, p.133).

(iii) वाग्भट considers समासभूयस्त्व अतिसुन्दरम् in गद्य (“ओजः समासभूयस्त्वं तद्गद्येष्वतिसुन्दरम्।’-VLK, p.36). सिंहदेवगणि explains this concept saying, “यत्समासभूयस्त्वं समासप्राचुर्यं भवति स ओजोगुणः। तत्समासभूयस्त्वं गद्येषु गद्यबन्धेषु अतिसुन्दरं भवति।” (ibid.).

130.6 Remarks

भूयस्त्व is closely related to some characteristics of poetic concepts and should, therefore, be accepted as an independent device.

131.1 मूलसंज्ञा ताच्छील्य

131.2 Definition

“मूलसंज्ञा नाम,—या लोकेऽन्यस्मिन्नर्थे प्रसिद्धा तन्त्रे चान्यस्मिन् (अर्थे) निवेशिता।” (TYV, App. III, p.XXIII).

131.3 Meaning

A word used in everyday life in one sense is used in another sense in science or a scientific treatise. For instance, we use the word रूप in our daily life to mean colour-white, red, etc, but in the आयुर्वेद it means a symptom.

131.4 Inclusion

Such words as अधिकत्व, अलङ्कार, अवधान, असम्भव, असादृश्य, उदारता, कष्ट, कान्ति, क्रम, गुण, ग्राम्य, चित्र, चूर्ण, दीपक, दोष, पाञ्चाली, प्रसाद, प्रीति, माधुर्य, रीति, लोक, विद्या, विरोध, वृद्धसेवा, व्यर्थ, शृङ्खला, सन्दर्भ, सन्दिग्ध, सन्देह, समता, समाधि, साधु, हीनत्व, etc are quite often used in our day-to-day communication as also in poetics. But their meanings are to be understood in poetics according to the conventions or traditions of the science of poetry. In everyday life they are understood differently.

This function of मूलसंज्ञा ताच्छील्य is performed by (i) OM No.2 of पदार्थ तन्त्रयुक्ति (vide Section 54) and (ii) PM of स्वसंज्ञा तन्त्रयुक्ति (vide Section 69). Hence it is not necessary to consider the present ताच्छील्य as a separate device.

132.1 विकार ताच्छील्य

132.2 Definition

"विकारो नाम,—विपरीतक्रिया। यथा-विकारसंज्ञया प्रकृतिरपि लभ्यते। प्रकृतिसंज्ञया च विकारः।" (TYV, App.III, p.XXI).

132.3 Meaning

The opposite action; a natural substance is named after an unnatural one and vice versa.

For example, vegetables are known as शाक; they are 'प्रकृति's. But when they are cooked they undergo changes; they are 'विकृति's, still they are called शाक.

132.4 Inclusion

Let us consider the above example of शाक. When we are in a market-place we purchase शाक, the raw material for food. From the circumstantial context we know that शाक in a market-place is a प्रकृति. When we bring शाक home and cook it, it changes to food. This शाक is a विकृति at the dining table. Thus the प्रकृतित्व

and विकृतित्व of शाक are governed or determined by the context. This process corresponds with OM No.1 of the ऊह्य तन्त्रयुक्ति (vide Section 45). In view of this, it is not necessary to treat the present ताच्छील्य as a separate device.

133.1 संसक्तता ताच्छील्य

133.2 Definition

"संसक्तता नाम,-यदेकस्य बहुभिः सम्बन्धः। यथाविद्यमानेष्वपि तत्रान्येषु सम्बन्धेषु तस्यैव व्यपदेशः क्रियते।" (TYV, App.III, p.XXII).

133.3 Meaning

To group a substance under a particular class in spite of its possessing characteristics of some other class. This type of grouping is based on the predominance of the characteristic of that particular class.

For example, honey is grouped under मधुर वर्ग, class of sweet things, although it slightly contains कषाय रस, astringent taste. It is so done because of the predominance of the sweet taste in honey.

Since this ताच्छील्य is the same as प्रधानेन कल्पना considered under Section 93.1, it need not be regarded as a separate device.

134.1 सामीप्य ताच्छील्य

134.2 Definition

"सामीप्यं नाम, ?" (TYV, App.III, p.XXI).

अरुणदत्त's सर्वाङ्गसुन्दरी commentary is not available beyond the word नाम. Hence we cannot formulate any idea about the nature of the present ताच्छील्य.

135.1 साहचर्य ताच्छील्य

135.2 Definition

"साहचर्यं नाम,-यो येन नित्यं सम्बन्ध उपलभ्यते स तस्मात्सम्बन्धात्तमेव सम्बन्धिशब्दं लभते।" (TYV, App.III, p.XXII).

135.3 Meaning

Constant association; invariable relationship.

For example, people only see smoke and say that there is a fire because they know that there is an inseparable relationship between the smoke and the fire.

135.5 Illustrations

(i) The present ताच्छील्य is noticeable in the sūtra and the वृत्ति thereon written by Vāmana, reading as under:

"धर्मयोरेकनिर्देशेऽन्यस्य संवित्, साहचर्यात्।।10।।

धर्मयोरेकस्यापि धर्मस्य निर्देशेऽन्यधर्मस्य संवित् प्रतिपत्तिर्भवति। कुतः? साहचर्यात्। सहचरितत्वेन प्रसिद्धयोरवश्यमेकस्य निर्देशेऽन्यस्य प्रतिपत्तिर्भवति।" (VKL, pp.51-52) meaning,'The knowledge of one of the two properties of something is gained through its inseparable connection (or intimate association) with the other.'

(ii) वाग्भट has composed the following मङ्गलाचरण to his work:

'श्रियं दिशतु वो देवः श्रीनाभेयजिनः सदा।
मोक्षमार्गं सतां ब्रूते यदागमपदावली।।' (VLK, p.1)

In the compound यदागमपदावली the author has used यत् but has not used its associative तत्. The commentator explains this intimate relationship in the words reproduced below:

'यत्तदोर्नित्यसम्बन्धः' इत्युक्तेः स इति गम्यते। ततश्च स श्रीनाभेयजिनो वो युष्माकं श्रियं कल्याणलक्ष्मीं ददात्विति भावः।' (ibid.).

135.6 Remarks

The present ताच्छील्य performs a very subtle and an inevitable function and should, therefore, be treated as a separate device.

136.1 स्थान ताच्छील्य

136.2 Definition

"स्थानं नाम,-यत्र स्थानिना स्थानं स्थानेन वा स्थानी व्यपदिश्यते।...स्थानेन स्थानी यथा-जिह्वा रसं गृह्णाति। तत्र न जिह्वा रसं गृह्णाति, किं तर्हि? रसना।" (TYV, App. III, p.XXII).

136.3 Meaning

To speak of the residence of the one that resides and vice versa.

In other words, to speak of the container for the thing contained in it and vice versa. For example, we say the tongue tastes. Actually, the tongue is just a sense-organ; it is the power of taste that perceives the taste. The sense-organ is the स्थान and the power of taste i.e. रसना is the स्थानी. But instead of saying रसना रसं गृह्णाति, we say जिह्वा, the स्थान, रसं गृह्णाति. This is a secondary use of language.

136.5 Illustrations

(i) The Indian poeticians have conceived of a figure of speech called लाटानुप्रास, named after the region-name लाट. The अनुप्रास dear to the residents of the लाट region is called लाटानुप्रास. While explaining this nomenclature प्रतीहारेन्दुराज, उद्भट's commentator, says, "लाटदेशनिवासिजनवल्लभत्वाल्लाटानुप्रासोभिधीयते।" (UKS, p.7). Similar explanations have been put forward by सिंहदेवगणि (vide VLK, p.46) and विश्वनाथ (vide VSD, p.672).

(ii) It is quite known to the students of Indian Poetics that the literary styles वैदर्भी, गौडी, पाञ्चाली, लाटी and others have been named after the regions of their prevalence. While commenting on वामन's sūtra, 'विदर्भादिषु दृष्टत्वात् तत्समाख्या।' (VKL, p.4), गोपेन्द्र clearly writes, 'विदर्भादिपदैरुपचाराद्विदर्भादिदेशस्थाः कवयो लक्ष्यन्ते।'[10] meaning, 'The words विदर्भ etc refer to the poets residing in the विदर्भ and other territories, in a secondary sense.'

(iii) कुन्तक also observes, 'यस्मात् चिरन्तनैः विदर्भादिदेशविशेषसमाश्रयणेन वैदर्भीप्रभृतयो रीतयः तिस्रः समाम्नाताः।' (KVJ, p.97).

136.6 Remarks

The above illustrations go to establish that the poeticians speak of स्थान as a स्थानी and vice versa in a routine course and, therefore, the स्थान ताच्छील्य should be regarded as a separate device.

137 To sum up-

Of the seventeen ताच्छील्यs dealt with in the foregoing sections, the सामीप्य should be totally dropped because it has not been considered by अरुणदत्त. The अवयव, तद्धर्मता, मूलसंज्ञा, विकार and संसक्तता

can be included in some of the devices discussed previously, so they need not be considered as separate devices. The rest eleven ताच्छील्यs, namely, कर्म, गुणगुणिविभव, गुणनिमित्त, चेष्टानिमित्त, ताच्छील्य, तात्स्थ्य, तादर्थ्य, प्रकार, भूयस्त्व, साहचर्य and स्थान have definite functions to perform in a scientific work and hence should be treated as useful devices.

138. Sundry Devices

A closer examination of the works on Sanskrit poetics reveals that the poeticians have made use of as many as eighteen devices over and above the ones considered so far. These extra or sundry devices, not defined by the theorists, can alphabetically be listed as under:

अनुवृत्ति, अन्वय, अर्थनिरूपणदिग्दर्शन, अवान्तरोपाय, आरम्भ, उपलक्षण, काव्य-शरीरकल्पना, छन्दोनिर्देश, तात्पर्यार्थनिवेदन, दोषप्रदर्शन, द्वारश्लोक, नय(-न्याय)निर्देश, पदप्रयोगसमर्थन, परम्परागत-विचारोद्धरण, विच्छेदविग्रह, विषयसूचना, शास्त्रग्रंथप्रभेद and श्रुत्याधार.

The following procedure will be adopted while discussing these sundry devices:

(i) Naming the device,

(ii) Explaining its nature and

(iii) Giving illustrations.

We now take up the above-mentioned devices one by one.

139.1 अनुवृत्ति

139.2 Nature

The tradition defines अनुवृत्ति as "पूर्ववाक्योपात्तपदादेरुत्तरत्रान्वयार्थमाकर्षणम्।" (GSP, p.19) meaning, 'To re-employ in the succeeding sentence the words, etc used in the preceding sentence for the purposes of अन्वय'; the logical connection of words.

139.3 Illustrations

(i) In his own वृत्ति on the sūtra, 'अन्यार्थनेयगूढार्थ…… ।' (VKL, p.16) वामन himself says: 'दुष्टं पदमित्यनुवर्तते।' (ibid.). Again on the sūtra.

'भिन्नवृत्तयतिभ्रष्ट...... ।' (ibid., p.20) he suggests, 'दुष्टानीत्यभिसम्बन्धः।' (ibid.). Similarly, his वृत्ति on the sūtra, 'व्यर्थैकार्थ... ।' (ibid., p.23) reads thus: 'वाक्यानि दुष्टानि इति सम्बन्धः।' (ibid.)

(ii) On वाग्भट's कारिका 'समाप्तमिव........ ।' (VLK,p.9), his टीकाकार says: 'कुर्यादिति क्रियानुवर्तते।' (ibid.).

(iii) In विश्वनाथ's 'साहित्यदर्पणम्' also we have instances of अनुवृत्ति such as 'व्यञ्जना इति सम्बध्यते।' (VSD, p.88), 'अत्र च सर्वत्र रुषा इत्यनुवर्तते।' (ibid., p.164), etc.

(iv) After the कारिकार्ध 'अत्यन्तानन्द......' (KAS, p.40) केशवमिश्र writes, 'योषिदित्यनुवर्तते।' (ibid.).

Thus अनुवृत्ति seems to be a very common feature of the method of exposition of a scientific text.

140.1 अन्वय

140.2 Nature

Traditionally अन्वय means, 'परस्परमर्थागमनम् '(GSP.,22). It is a means to show the mutual relations of the words used in a sentence. It helps the reader to know the logically acceptable meaning of a sentence.

140.3 Illustrations

(i) The first half of वाग्भट's मङ्गलाचरण reads thus: 'श्रियं दिशतु वो देवः श्रीनाभेयजिनः सदा।' (VLK, p.1). The टीकाकार, सिंहदेवगणि, shows the अन्वय saying, 'श्रीनाभेयजिनो वः श्रियं दिशतु इति संटङ्कघटना।' (ibid.). Similarly the अन्वय of the श्लोक, 'हस्ताग्रविन्यस्तकपोलदेशा........ ।' (ibid., p.69) reads as under:

'काचिदवश्यनाथा नायिका दोःकन्दलीं भुजादण्डलतां नेत्रस्रवदश्रुधारां लोचननिर्गच्छदश्रुजलेन सिषेच।' (ibid.).

(ii) In his टिप्पणी on the श्लोक, 'शून्यं वासगृहं...' (KAS, p.76) केशवमिश्र shows the अन्वय in the words, 'आलोक्य नम्रमुखीत्यन्वयः।' (ibid.).

To point out the अन्वय of the words used in an expression is a very common practice of the writers.

141.1 अर्थनिरूपणदिग्दर्शन

141.2 Nature

To show the reader/s the way to interpret the text ie to provide guidance for the proper interpretation of the meaning of the text.

141.3 Illustrations

(i) After illustrating the व्यभिचारी भाव called शङ्का, धनिक advises the readers to find or compose examples of the other अनुभावs in the same way (‘अनया दिशा अन्यदनुसर्तव्यम्।’-DDR, p.186).

(ii) वाग्भट exemplifies the अपकृष्टसमुच्चय अलङ्कार by the verse ‘ग्रामे वासो……’ (VLK, p.90). In regard to that अलङ्कार सिंहदेवगणि suggests to the readers to think about the reconciliation of the meaning (‘भावना स्वयमेव विचारणीया।’-ibid.).

(iii) विश्वनाथ gives a number of directions to the readers. For example, ‘अस्य लटकमेलकप्रभृतिषु परिपोषो द्रष्टव्यः।’ (VSD, p.252); ‘परिपोषस्तु महाभारते स्त्रीपर्वणि द्रष्टव्यः।’ (ibid., p.254); ‘पुष्टिस्तु महाभारतादौ द्रष्टव्या।’ (ibid., p.264). Thus he directs the readers to other works for a fuller understanding of the relevant concepts.

142.1 अवान्तरोपाय

142.2 Nature

This comprises some smaller devices as—

(i) to compose a scientific work in question-answer form,

(ii) to suggest variant readings,

(iii) to refer to the schools of the thinkers in the words ‘इति औद्भटाः’, ‘इति नव्याः’, ‘इति वामनीयाः’, etc.,

(iv) to present a self-composed verse to illustrate a scientific concept,

(v) to explain the mode of entries in a manuscript, etc.

143.1 आरम्भ

143.2 Nature

The beginning of a scientific work.

143.3 Illustration

सिंहदेवगणि advises as under in this connection:

'मङ्गलं चाभिधेयं च सम्बन्धश्च प्रयोजनम्।
चत्वारि कथनीयानि शास्त्रस्य धुरि धीमता।।' (VLK, p.2)

meaning, 'The head (ie the beginning) of a scientific work should consist of

(i) an auspicious prayer to a deity (for the attainment of success),

(ii) the mention of the subject-matter of the work,

(iii) the correlation between the work and the subject-matter and

(iv) the purpose of the science.

सिंहदेवगणि has clearly explained each of the above four constituents in his passage reproduced below:

'तत्र मङ्गलमभिहितं नमस्कारवचनेन। अभिधेयं चात्र शास्त्रे सम्यक्-काव्यस्वरूपम्। सम्बन्धश्चास्य वाच्यवाचकभावादिः। तथाहि-एतच्छास्त्रं वाचकम्, सम्यक्-काव्यस्वरूपं वाच्यम्। उपायोपेयभावो वात्र सम्बन्धः। वचनरूपापन्नं हीदं शास्त्रमुपायः। तत्परिज्ञानं चोपेयमिति। प्रयोजनं त्वनन्तरं शिष्याणां शास्त्रार्थपरिज्ञानम्। परम्परं तु सम्यक्कवित्वलब्धिस्फूर्त्या कीर्तिप्रभृति। आचार्यस्य त्वनन्तरं प्रयोजनं शिष्यानुग्रहः।। परम्परं तु तदेव। ऐहिकमिदमुक्तम्, पारत्रिकं तु परम्परप्रयोजनमुभयेषामपि निःश्रेयसावाप्तिरिति!' (ibid., pp.2-3).

The above passage reveals how systematic and clearcut the thinking of the ancient thinkers was!

144.1 उपलक्षण

144.2 Nature

'स्वप्रतिपादकत्वे सति स्वेतरप्रतिपादकम्।' (GSP, p.56) is the traditional definition of उपलक्षण. This amounts to "Implying something that has not been actually expressed, implication of something in addition or any similar object where only one is mentioned." (SED, p.113).

144.3 Illustrations

(i) After quoting a verse from the रघुवंशम् illustrating the करिज आवेग (=a संचारीभाव aroused after seeing the destruction caused by an elephant), धनिक says: 'करिग्रहणं व्यालोपलक्षणार्थं, तेन व्याघ्र-शूकर-वानरादिप्रभवा आवेगा व्याख्याताः।'(DDR, p.204).

(ii) The word प्रातःकाल in वाग्भट's कारिका 'मनः प्रसत्तिः……।' (VLK, p.9) has been explained by सिंहदेवगणि as under:

'प्रातःकालस्य उपलक्षणत्वादपररात्रादिवेलापि ज्ञेया। तत्र हि मन्दमेधसोऽपि मेधा प्रसीदति।' (ibid.).

(iii) विश्वनाथ in his own वृत्ति on the कारिका 'संभोगे करुणे……' (VSD, p.644) says, 'संभोगादिशब्दा उपलक्षणानि। तेन संभोगाभासादिषु अपि एतस्य स्थितिर्ज्ञेया।' (ibid.).

This device is a combination of OM No.1 of the अतिदेश तन्त्रयुक्ति (vide Section 33), the PM of the अर्थापत्ति तन्त्रयुक्ति (vide Section 39) and the प्रकार ताच्छील्य (vide Section 129) and hence need not be regarded as a separate device.

145.1 काव्यशरीर-कल्पना

145.2 Nature

All poeticians right from Bhāmaha down to Jagannātha share a common notion that काव्य, the poetry, is a शरीर, the body, of the काव्यपुरुष or of a pretty young woman. They have described the different organs of that शरीर and also the soul existing in it.

145.3 Illustrations

(i) वामन says:-'रीतिरात्मा काव्यस्य।।6।।

रीतिर्नामेयमात्मा काव्यस्य। शरीरस्येवेति वाक्यशेषः।।6।।' (VKL, p.3)

(ii) राजशेखर praises the काव्यपुरुष and describes him as under: "शब्दार्थौ ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः, जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम्। समः प्रसन्नो मधुर उदार ओजस्वी चासि। उक्तिचणं ते वचः, रस आत्मा, रोमाणि छन्दांसि, प्रश्नोत्तरप्रवह्लिकादिकं च वाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्कुर्वन्ति।" (RKM, p.6).

(iii) विश्वनाथ's description as contained in the passage quoted below is quite well-known:

'काव्यस्य शब्दार्थौ शरीरं, रसादिश्चात्मा, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, रीतयोऽवयवसंस्थानविशेषवत्, अलङ्काराः कटककुण्डलादिवत्……।' (VSD, p.11).

The above analogy facilitates the process of understanding of the various काव्यधर्मs.

146.1 छन्दोनिर्देश

146.2 Nature

To clarify the metrical structure of an illustrative verse.

146.3 Illustrations

सिंहदेवगणि informs his readers that वाग्भट's verses, 'दयां चक्रे दयाञ्चक्रे।' (VLK, p.49), 'यशस्ते समुद्रान्सदारोरगारेः।' (ibid., p.50) and 'रम्भारामा ……।' (ibid., p.53) are composed in the छन्दस् called व्रीडा, सोमराजी and भ्रमरविलसित respectively and that their definitions should be looked up in the 'छन्दश्चूडामणि'. सिंहदेवगणि thus provides guidance to the readers in order to make their understanding of the text complete.

147.1 तात्पर्यार्थनिवेदन

147.2 Nature

To clarify the purport or the intention of the author.

147.3 Illustrations

(i) On दण्डिन्'s कारिका, "सर्गैरनतिविस्तीर्णैः ……।" (DKN, p.13) his commentator रत्नश्रीज्ञान writes: 'अनतिविस्तीर्णैर्नातिमहद्भिर्मध्यमैरित्यर्थः।" (ibid.). Here दण्डिन्'s purport has been explained.

(ii) While commenting on the सूत्र "न विरुद्धोऽतिशयः।" (VKL, p.55) वामन himself says, "विरुद्धस्यातिशयस्य संग्रहो न कर्तव्य इत्यस्य सूत्रस्य तात्पर्यार्थः।" (ibid., p.56).

(iii) कुन्तक has recorded such तात्पर्य in his work from time to time. For example, "तदिदमत्र तात्पर्यम्।" (KVJ, pp.6, 188, 193, 448, etc), "तदयमत्राभिप्रायः" (ibid., p.124), "इदमुक्तं भवति।" (ibid., p.442). These statements are of the nature of supplementary explanations.

(iv) सिंहदेवगणि has noted down the gist of वाग्भट's ideas at several places. For example, he notes, "अयं भावः सर्वेष्वप्यलङ्कारेषूपमादिष्वेकस्याप्यर्थस्य स्थापनां कर्तुं चाभ्यसेदित्यर्थः।" (VLK, p.10);

"चतस्रोऽपि भाषाः काव्यस्य शरीरप्राया इत्यर्थः।" (ibid., p.18); "कियन्मात्रः। न समग्र इति भावः।" (ibid., p.5), etc.

148.1 दोषप्रदर्शन

148.2 Nature

To point out the mistakes or lapses of the original author.

148.3 Illustrations

(i) उद्भट has enumerated the two figures of sense, namely उपमा and दीपक in this order (UKS, p.1), but while actually dealing with them, he has taken up दीपक first (ibid., pp.15-16) and उपमा later (ibid., pp.17-29). This is really a दोष because it violates the order of enumeration of the items. But उद्भट's commentator, प्रतीहारेन्दुराज, has justified it arguing that among the verses from उद्भट's कुमारसम्भवम् the examples of दीपक appear first and those of उपमा next. In order to keep that sequence intact, उद्भट has reversed the serial order of the above two अलङ्कारs while actually dealing with them. This justification does not sound reasonable because the sequence of items in a शास्त्रग्रन्थ is principal and that (of the same items) in a महाकाव्य is subordinate. (For the original extract from प्रतीहारेन्दुराज's विवृति, see प्रतिलोमव्याख्या Section 85.5).

(ii) वामन has named three काव्याङ्गs, namely, लोक, विद्या and प्रकीर्ण (VKL,p.8) and included प्रतिभा in the प्रकीर्ण काव्याङ्ग ('लक्ष्यज्ञत्वमभियोगो वृद्धसेवावेक्षणं प्रतिभानमवधानं च प्रकीर्णम्।'-ibid., p.10). As a matter of fact प्रतिभा is at the root of all poetic creations and deserves to be mentioned at the head of the प्रकीर्ण काव्याङ्ग. Vāmana has erred in giving it a secondary place. Gopendra takes cognizance of this error and observes: 'कवित्वबीजं प्रथमं परिगणनीयम्। यत्तु पश्चात् परिगणितं इति तच्चिन्त्यम्।'[11]

149.1 द्वारश्लोक

149.2 Nature

Just as a door facilitates the entrance to a building so also some श्लोकs just introduce a subject to the readers. Such श्लोकs are called द्वारश्लोकs.

149.3 Illustration

(i) वाग्भट has just named thirty-five figures of speech such as चित्र, जाति, etc in the kārikā Nos 2 to 6 of the fourth परिच्छेद of his work (VLK, p.39). Taking this fact into account सिंहदेवगणि notes down at the end of the discussion on the thirty-fifth अलंकार, "द्वारश्लोकेषु येऽलंकाराः यथानामानः कथितास्ते सर्वे व्याख्याताः।" (ibid., p.95). He has opened the topic of the रीति in these words: "अथ रीतिद्वारमाह।" (ibid., p.96). The word द्वार is used here in a secondary sense. This device does not serve any specific purpose and should, therefore, be ignored.

150.1 नय(न्याय)निर्देश

150.2 Nature

नय or न्याय means a rule or a principle. The ancient theorists refer to rules or principles to substantiate their theories or doctrines. In this connection they use the technical terms as अधिकार, नय, नियम, नीति, न्याय, प्रमाण, etc.

150.3 Illustrations

(i) "पूरणमात्रप्रयोजनमव्ययपदमनर्थकम्। दण्डापूपन्यायेन पदमन्यदप्यनर्थकमेव।" (VKL, p.16).

(ii) "इष्टानुवर्तनात् कुर्यात् प्रागनिष्टनिवर्तनमिति नीत्या गुणालंकारादानात् पूर्वं दोषहानमेव कर्तव्यमिति सूचयितुं प्रथमतो दोषहानस्य निर्देशः कृतः।"[12]

(iii) "सर्वं हि वाक्यं सावधारणमामनन्ति इति न्यायात् प्रतिभैव तस्य काव्यस्य कारणं हेतुर्भवति।" (VLK, p.4).

(iv) About the छन्दोभ्रष्ट दोष सिंहदेवगणि advises, "अधिकारस्तु तत्र वृत्तरत्नाकरच्छन्दसि विलोकनीय इति।" (ibid., p.28).

(v) "अत एवाहुः श्लेषनिरूपणप्रस्तावे 'काव्यमार्गे स्वरो न गण्यते' इति च नयः।" (VSD, p.79).

(vi) "यत्परः शब्दः स शब्दार्थः इति न्यायात् इति।" (ibid., p.342)

(vii) "यद्यपि कुमारसम्भवे कालिदासेन वर्णितम्, तथाप्यर्वाचीनैर्न कर्तव्यम्। नहि गजादीनामौदर्यं तेजो वटकाष्ठमशितं पचतीत्यस्मदादीनामप्यौदर्येण तेजसा तथा भवितव्यमिति न्यायात्।" (KAS, pp.88-89).

151.1 पदप्रयोगसमर्थन

151.2 Nature

This device predominantly performs three functions, namely,

(i) to explain the purpose of the words used in a sūtra or a kārikā,

(ii) to justify the use of those words and

(iii) to give reason for the order of their enumeration. Let us consider the illustrations.

151.3 Illustrations

(i) वामन's definition of अनुप्रास contains the word सरूप (''शेष सरूपोऽनुप्रासः।''-VKL, p.47) . He explains why he has used that word in his वृत्ति which reads thus: ''विशेषार्थं च सरूपग्रहणम्।'' (ibid.)

(ii) In the sūtra, ''सा त्रेधा वैदर्भी गौडीया पाञ्चाली चेति।।''[13] वामन has mentioned वैदर्भी, गौडीया and पाञ्चाली in this order the reason wherefor has been explained by गोपेन्द्र in the passage reproduced below:

''सकलगुणसध्रीचीनत्वेनाभ्यर्हितत्वाद् वैदर्भ्याः प्रथमं निर्देशः। अनन्तरयोरुभयोः स्तोकगुणत्वेऽपि प्रशस्तगुणसंस्कृतत्वाद् अनन्तरं गौडीयाया, अवशिष्टाया अन्ते निवेशः।''[14]

(iii) विश्वनाथ's definition of श्लेष reads as, ''शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम्।'' (VSD, p.788). He has himself explained his intention of using the expressions 'स्वभावादेकार्थैः' and 'वाचनम् ' saying, ''स्वभावादेकार्थैः इति शब्दश्लेषाद् व्यवच्छेदः'' and ''वाचनम् इति च ध्वनेः।'' (ibid.) respectively.

(iv) ''काव्यं रसादिमद् वाक्यं श्रुतं सुखविशेषकृत्।'' (KAS, p.2) is शौद्धोदनि's definition of काव्य. The prupose of the word श्रुतं therein has been explained by केशवमिश्र saying, ''अदृष्टद्वारा तद्धेतुशब्देऽतिव्याप्तेराह-श्रुतमिति।'' (ibid., p.3). Similarly, the word नीरसं appears in the affirmation, ''तथैव नीरसं काव्यं न स्याद्रसिकतुष्टये।'' (ibid., p. 75). The purpose of this adjective has been explained by केशवमिश्र saying, ''विशेषणं समूहालम्बनवारणाय।'' (ibid.).

Thus this device helps a deeper and clearer understanding of the scientific text.

152.1 परम्परागत विचारोद्धरण

152.2 Nature

It is the general practice of the scientific authors to quote a traditional thought or saying in order to substantiate or prove a scientific concept. Such a quotation is normally preceded by such words or expressions as अत्र गाथा, अत्र श्लोकः/श्लोकौ/श्लोकाः, अत्राह, अत्राहुः, आह, आहुश्च, उक्तं च, तथा चाहुः, तदाहुः, तदिदमुक्तम्, तदुक्तम्, यथाह, यदाह, यदाहुः, यदित्थं कथयन्ति, यदुक्तम्, etc.

152.3 Illustrations

(i) "अत्र गाथा-अयं भस्मनि होमः स्यादियं वृष्टिर्मरुस्थले।
इदमश्रवणे गानं तज्जडे शास्त्रशिक्षणम्।।"[15]

(ii) "तदिदमुक्तम्-प्रमाणवत्त्वादायातः प्रवाहः केन वार्यते।" (KVJ, p.214).

(iii) "विष्णोर्नाभिस्थकमले विश्वकर्तुर्निवासः इति लोकोक्तेः।" (VLK, p.2).

(iv) "यदुक्तम्–पुण्यवन्तः प्रमिण्वन्ति योगिवद्रससन्ततिम्।" (VSD, p.107).

(v) "यदाहुः-यथारुचि यथार्थित्वं यथाव्युत्पत्ति भिद्यते।
आभासोऽप्यर्थ एकस्मिन्ननुसन्धानसाधितः।।" (ibid., p.732).

Such traditional thinking lends support to the matter under consideration.

153.1 विच्छेद-विग्रह

153.2 Nature

To separate compound words into their component parts.

153.3 Illustrations

(i) 'शब्दाह्वयं' (DKN,p.3)='शब्द इत्याह्वयो यस्येति विग्रहे।' (ibid.); 'छन्दोविचित्यां' (ibid.,p.8)='छन्दो (छन्दांसि) विचीयन्ते यया वा तस्याम्। (ibid.).

(ii) 'पङ्कप्रसादनाय...... पङ्कस्य प्रसादनाय।' (VKL, p.3); 'ओजःकान्तिमती...... ओजश्च कान्तिश्च विद्येते यस्यां सा ओजःकान्तिमती।' (ibid., p.5); 'कवित्वबीजं...... कवित्वस्य बीजम् (ibid., p.11); लोकसंवीतं...... 'लोकेन संवीतम्' (ibid., p.18), etc.

The function of this device is very efficiently carried out by पदव्याख्या considered under Section 81 and hence this device can easily be omitted.

154.1 विषयसूचना

154.2 Nature

To invite the attention of the readers to the topics the words used in a sūtra or a kārikā suggest.

154.3 Illustration

Read वाग्भट's following कारिका—

> 'साधुशब्दार्थसन्दर्भं गुणालङ्कारभूषितम्।
> स्फुटरीतिरसोपेतं काव्यं कुर्वीत कीर्तये।।' (VLK, p.3).

सिंहदेवगणि takes up the three compound words contained in the above kārikā one by one and tells the readers what each of those words points to. For example, "साधुशब्दार्थ-' इत्यनेन च शब्दार्थप्रतिपादको द्वितीयः परिच्छेदः सूचितः। तथा-गुणा औदार्यादयः, अलंकाराश्च शाब्दाश्चित्रवक्रोक्त्यादयः, आर्थास्तु जात्युपमादयः, तैर्भूषितम्। अलंकृतमित्यर्थः। अनेन च तृतीयो गुणपरिच्छेदः, चतुर्थश्चालंकारपरिच्छेदः सूचितः। तथा-स्फुटाः काव्यानुकूलत्वेन प्रकटा या रीतयो गौडीयाद्याः पदरचनाविशेषाः, रसाश्च शृङ्गारादयो वक्ष्यमाणाः, तैरुपेतमन्वितम्। अनेन चतुर्थपरिच्छेदे रीतिप्रतिपादनं ज्ञापितम्, पञ्चमश्च रसपरिच्छेदः सूचितः। प्रथमः पुनरयं शिक्षापरिच्छेदः।" (ibid.).

The present device corresponds with OM No.3 of the विधान तन्त्रयुक्ति (vide Section 63) and, therefore, need not be considered as a separate device.

155.1 शास्त्रग्रन्थप्रभेद

155.2 Nature

The ancient Indian scientific treatises are classified on the basis of their purpose, the readership (ie the stratum of the readers they are addressed to), the volume of the subject-matter, etc.

155.3 Illustrations

राजशेखर has presented the classification of the scientific treatises as under:

"सूत्राणां सकलसारविवरणं वृत्तिः। सूत्रवृत्तिविवेचनं पद्धतिः। आक्षिप्य भाषणाद् भाष्यम्। अन्तर्भाष्यं समीक्षा। अवान्तरार्थविच्छेदश्च सा। यथासम्भवमर्थस्य टीकनं टीका। विषम-

पदभञ्जिका पञ्जिका। अर्थप्रदर्शनकारिका कारिका। उक्तानुक्तदुरुक्तचिन्ता वार्तिकमिति शास्त्रभेदाः।'' (RKM, p.5).

The above types of शास्त्रग्रन्थs can be explained as under:

(i) सूत्र—is the primary type of a scientific treatise. The सूत्र has been defined as

> 'अल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम्।
> अस्तोभमनवद्यञ्च सूत्रं सूत्रविदो विदुः।।' (GSP, p.225)

Generally, the sūtras are composed in prose but they are sometimes composed even in verse.[16]

(ii) वृत्ति -it explains all the contents of the सूत्रs. It is confined to the explanation of the meanings of the words in the सूत्र ('सूत्रार्थमात्रप्रतिपादकग्रन्थः।'-GSP, p.191). Vāmana, for example, has composed a वृत्ति named कविप्रिया on his own काव्यालङ्कारसूत्रs. ('प्रणम्य परमं ज्योतिर्वामिनेन कविप्रिया। काव्यालङ्कारसूत्राणां स्वेषां वृत्तिर्विधीयते।।'-VKL, p.1). Thus the वृत्ति helps the reader to familiarize himself with the contents of the sūtra. In some cases the वृत्ति is written by the सूत्रकार himself, while, in general, it is written by somebody else.

(iii) पद्धति—An expository treatise containing sūtras and the वृत्ति thereon is called पद्धति. वामन's 'काव्यालङ्कारसूत्राणि' is a treatise that belongs to the पद्धति class of writing.

(iv) भाष्य—A भाष्य contains exposition of each word contained in the sūtra. Besides, it counters the objections raised by the opponent and dispels the opponent's doubts. Very subtle thinking is included in the bhāṣya. It also deals with secondary and incidental subtopics. 'सूत्रार्थो वर्ण्यते यत्र पदैः सूत्रानुसारिभिः। स्वपदानि च वर्ण्यन्ते भाष्यं भाष्यविदो विदुः।।' (GSP, p.151) is the traditional definition of भाष्य. In fine, a भाष्य is a deeper and more inclusive sort of exposition.

(v) टीका—It is a work which explains the meaning of the original text. It has been traditionally defined as 'मूलार्थप्रकाशकवृत्तिः।'(GSP, p.90).

(vi) पञ्जिका—A work that splits difficult words and tells their meanings is called पञ्जिका. It is a work that is quite limited in scope.

(vii) कारिका—It is a verse couched in very few words expressive of a comprehensive meaning. The kārikā can easily be memorized. Barring a few exceptions, most of the works on Indian poetics are composed in kārikās.

(viii) वार्तिक—A work containing reflections on the said, unsaid and improperly said things is called a वार्तिक. Here, 'unsaid' means implied or suggested and improperly said means not expressed neatly or intelligibly.

The above are different types of theoretico-scientific treatises.

156.1 श्रुत्याधार

156.2 Nature

To make use of hearsay to prove a rule or establish a principle.

156.3 Illustrations

(i) राजशेखर has referred to the rules pertaining to the use of language in different territories on the basis of hearsay, as follows:

"श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुच्चारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवर्तितो नियमः टकारादयश्चत्वारो मूर्द्धन्यास्तृतीयवर्जमूष्माणस्त्रयः क्षकारश्चेति।

"श्रूयते च सूरसेनेषु कुविन्दो नाम राजा; तेन परुषसंयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण।

"श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण।

"श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण।" (RKM, p.50).

The above hearsay information tells us that there was a ban on the pronunciation of certain letters in the female apartments of the palaces of different kings.

(ii) It is राजशेखर again who tells us, on the basis of hearsay, that कालिदास, मेण्ठ, अमर, रूप, सूर, भारवि and some other poets were examined in their skill at poetic compositions at उज्जयिनी and उपवर्ष, वर्ष, पाणिनि, पिङ्गल, व्याडि, वररुचि, पतञ्जलि and some other शास्त्रकारs were examined on their knowledge of various शास्त्रs at पाटलिपुत्र. राजशेखर's original words read as under:

> "श्रूयते चोज्जयिन्यां काव्यकारपरीक्षा-
> "इह कालिदासमेण्ठावत्रामररूपसूरभारवयः।
> हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम्।।
> "श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा-
> "अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः।
> वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः।।" (ibid., p.55)

The above hearsays tell us that उज्जयिनी and पाटलिपुत्र were the examination centres for the poets and scientists respectively.

This piece of information sheds light on the linguistic practices and traditions of ancient Indian literary culture.

With this we come to the end of the discussion of the sundry devices.

157 To Sum up-

Of the eighteen sundry devices considered above, उपलक्षण, द्वारश्लोक, विच्छेद-विग्रह and विषयसूचना are not materially important and can, therefore, be dropped. The remaining fourteen devices are useful in many respects. A few uses of theirs can be listed as under:

(i) They provide guidance for the proper interpretation of the text of a scientific work,

(ii) They promote complete understanding of a text,

(iii) They shed light on the purpose and the purport of the author,

(iv) They lend support to the theoretical concepts,

(v) They clarify the structural niceties of a scientific composition,

(vi) They help to identify the class to which a particular treatise belongs and

(vii) They shed light on the ancient Indian linguistic practices and the traditions of ancient Indian literary culture.

Notes and References

1. वामन, **काव्यालङ्कारसूत्रवृत्तिः**, 'कामधेनु' व्याख्यासहित 'विद्याधरी' हिन्दी-व्याख्योपेता (Hindi edition), ed. केदारनाथ शर्मा, द्वितीय संस्करण, वाराणसी, चौखम्बा अमरभारती प्रकाशन, वि.सं. 2036 (=1979 AD), p.15.

2. ibid., p.9.
3. Chapter 3, footnote 3, p.344.
4. footnote 1 above, p.40.
5. ibid., p.9
6. ibid., p.43
7. ibid., p.56
8. ibid., p.30
9. ibid., p.40
10. ibid., p.18
11. ibid., p.29
12. ibid., p.9
13. ibid., p.17
14. ibid.
15. ibid., p.15
16. P.V. Kane, **History of Sanskrit Poetics,** third revised edition, Delhi, Motilal Banarsidass, 1961, p.310.

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CHAPTER FIVE

तन्त्रदोषाः THE FAULTS OF A SCIENTIFIC TREATISE

A दोष-based Analysis of Vāmana's काव्यालङ्कारसूत्राणि

158 The concepts of तन्त्रदोषs and तन्त्रगुणs

Just as there are काव्यदोषs and काव्यगुणs so also there are शास्त्रदोषs and शास्त्रगुणs, named तन्त्रदोषs and तन्त्रगुणs respectively. अरुणदत्त has conceived of fifteen तन्त्रदोषs, the negative तन्त्रधर्मs and चरक has conceived of nineteen तन्त्रगुणs, the positive तन्त्रधर्मs. First, let us familiarize ourselves with them and then deal with them one by one.

158.1 As stated above, अरुणदत्त has enumerated the following तन्त्रदोषs:

"तथा तन्त्रदोषैः पञ्चदशभिरप्रसिद्धशब्दादिभिर्वर्जितम्। (तद्यथा-) 1.अप्रसिद्धशब्दम्, 2. दुःप्रणीतम्, 3. असङ्गतार्थम्, 4. असुखारोहिपदम्, 5. विरुद्धम्, 6. अतिविस्तृतम्, 7. अतिसंक्षिप्तम्, 8. अप्रयोजनम्, 9. भिन्नक्रमम्, 10. संदिग्धम्, 11. पुनरुक्तम्, 12. निःप्रमाणकम्, 13. असमाप्तार्थम्, 14. अपा(न)र्थकम्, 15. व्याहतम्, (इति।)" (TYV, App.III, p.XXIII).

We shall rearrange them later in the alphabetical order with a view to observing discipline and uniformity in writing.

158.2 चरक has prefaced the list of the तन्त्रगुणs with a statement that there are various treatises on the science of medicine in vogue around but not all of them are worth studying. So a curious reader should choose only such a treatise as contains the गुणs particularized below. The passage which enlists the तन्त्रगुणs reads as under:

"विविधानि हि शास्त्राणि भिषजां प्रचरन्ति लोके; तत्र यन्मन्येत सुमहद्यशस्वि, धीरपुरुषासेवितं,

अर्थबहुलं, आप्तजनपूजितं, त्रिविधशिष्यबुद्धिहितं, अपगतपुनरुक्तदोषं, आर्षं, सुप्रणीतसूत्रभाष्यसंग्रहक्रमं, स्वाधारं, अनवपतितशब्दं, अकष्टशब्दं, पुष्कलाभिधानं, क्रमागतार्थं, अर्थतत्त्वविनिश्चयप्रधानं, संगतार्थं, असंकुलप्रकरणं, आशुप्रबोधकं, लक्षणवत्, उदाहरणवत् च। तदभिप्रपद्येत शास्त्रम्। शास्त्रं ह्येवंविधममल इवादित्यस्तमो विधूय प्रकाशयति सर्वम्।" (TYV, Introduction to the Second Edition, p.xii, footnote 32).

In the last sentence of the above passage चरक says that just as the sun dispels darkness so also a scientific work endowed with the above excellences removes ignorance. The consideration of the तन्त्रदोषs and तन्त्रगुणs offers completeness to the set of devices dealt with in the foregoing Sections.

According to the न्याय 'इष्टानुवर्तनात् कुर्यात् प्रागनिष्टनिवर्तनम्।' we first deal with the तन्त्रदोषs. While doing so we shall point out the instances of the दोषs from Vāmana's Kāvyālaṅkārasūtrāṇi.

We shall first rearrange the तन्त्रदोषs mentioned at 158.1 above in an alphabetical order and then begin their discussion.

1.अतिविस्तृत दोष, **2.**अतिसंक्षिप्त, **3.**अनर्थक, **4.**अप्रयोजन, **5.**अप्रसिद्धशब्द, **6.**असङ्गतार्थ, **7.**असमाप्तार्थ, **8.**असुखारोहिपद, **9.**दुःप्रणीत, **10.**निःप्रमाणक, **11.**पुनरुक्त, **12.**भिन्नक्रम, **13.**विरुद्ध, **14.**व्याहत and **15.**सन्दिग्ध.

The mode of treatment of the ताच्छील्यs (Sections 120 to 136) will be adopted here.

159.1 अतिविस्तृत तन्त्रदोष

159.2 Definition

"अतिविस्तृतं नाम-यथा मधुरादिस्कंधं ब्रुवन् यावन्ति मधुराणि जगति सन्ति मधुरप्रायाणि मधुरप्रभवाणि तान्यशेषाणि यद्यभिदधाति, तदाऽतिविस्तृतं स्यात्।" (TYV, App.III, p.XXIV).

159.3 Meaning

Undue elaboration; to describe or discuss something beyond a reasonably acceptable limit. If somebody proposes to describe all the substances which are sweet, rich in sweetness and issuing from sweetness, they will be considered to have indulged in the अतिविस्तृत तन्त्रदोष.

159.4 Illustrations

If we do not take the above definition too literally, we can point out two instances of the present दोष in Vāmana's work.

Vāmana could have bracketed the sūtra, "क्षीयत इति कर्मकर्तरि।।5।।" (VKL, p.74) with the successive sūtra, "खिद्यत इति च।।6।।" (ibid.) because the subject-matter of both the sūtras is the same.

Similarly, the two consecutive sūtras namely, "कार्तिकीय इति ठञ् दुर्धरः।।" (ibid., p.84) and "शार्वरमिति च।" (ibid.) are governed by the same Pās 4.3.11. It would have been proper for Vāmana to put these two sūtras together.

159.5 Remarks

By treating the above two pairs of sūtras separately Vāmana has increased the volume of his work by two sūtras.

160.1 अतिसंक्षिप्त तन्त्रदोष

160.2 Definition

"अतिसंक्षिप्तं नाम,—यथा योगशतकप्रायम्। यथा वा-हेतुलिङ्गौषधोद्देश एव क्रियते, न तु तदवबोधकवाक्यानामिति शेषः।" (TYV, App.III, p.XXIV).

160.3 Meaning

To describe or discuss something so very briefly that it is not adequately intelligible. If the text is अतिसंक्षिप्त, it is likely to be meaningless, ambiguous, expressive of unexpected meaning, or confusing.

160.5 Remarks

As we do not find any example of the present दोष in Vāmana's work, we can say it does not suffer from the अतिसंक्षिप्त दोष.

161.1 अनर्थक तन्त्रदोष

161.2 Definition

अरुणदत्त does not provide the definition of this दोष.

161.5 Remarks

We cannot say anything about this दोष with respect to Vāmana's work.

162.1 अप्रयोजन तन्त्रदोष

162.2 Definition

"अप्रयोजनं नाम,—यथा 'इत्याचारः समासेन' इत्येतावद्यदि वदेत्, न तु ब्रूयात्, 'यं प्राप्नोति समाचरन्। आयुरारोग्यमैश्वर्यम् ' इत्यादि, तदा न कश्चिदनुतिष्ठेदिति।" (TYV, App.III, p.XXIV).

162.3 Meaning

Not to mention the aim or purpose and the utility of the scientific work.

162.5 Remarks

Since Vāmana has clarified the purpose and utility of his treatise in its very first अध्याय of the first अधिकरण his work is free of the present दोष.

163.1 अप्रसिद्धशब्द तन्त्रदोष

163.2 Definition

"अप्रसिद्धशब्दं नाम,-यल्लोके नातीव प्रसिद्धम्। यथा-'उदक्यागमनलक्षणमसुखानाम्।' इति।" (TYV, App.III, p.XXIII).

163.3 Meaning

To use words which are uncommon, unpopular, or obsolete.

163.5 Remarks

Since Vāmana does not make use of such words his work is untouched by the present दोष.

164.1 असङ्गतार्थ तन्त्रदोष

164.2 Definition

"असङ्गतार्थं नाम,—यत्सूत्रेणासम्बद्धम्।" (TYV, App.III, p.XXIV).

164.3 Meaning

To compose ununited, inconsistent or mutually unattached sūtras; to leave topics unassociated with one another.

164.4 Illustrations

Vāmana is a very methodical writer. His whole work is a wellknit composition. While discussing the विधान तन्त्रयुक्ति (see Section 63), it has been shown under 63.5. (iii) how different topics and subtopics in his work are meticulously linked with one another. The only places where he has failed to maintain this carefulness are as under:

While discussing various अर्थलङ्कारs in the second अध्याय of the fourth अधिकरण of his work, he has shown how one अर्थलङ्कार is different from another. But he has failed to show how अनन्वय (VKL, p.61) and उपमेयोपमा (ibid.) are interrelated and how आक्षेप (ibid., p.66) is different from तुल्ययोगिता (ibid.).

164.5 Remarks

Because of the above two instances Vāmana's work is slightly blemished by the असङ्गतार्थ तन्त्रदोष.

165.1असमाप्तार्थ तन्त्रदोष

165.2 Definition

"(असमाप्तार्थं नाम,-) अत्र तावदुच्यते। परतोऽपि चेदित्येतत्ततः समाप्तार्थत्वान्न ज्ञायते किमनेन कार्यमिति।" (TYV, App.III, p.XXIV).

165.3 Meaning

To wind up the discussion of a topic in the middle without completing it.

Such an incomplete discussion prevents the reader/s from obtaining full information/knowledge of the topic concerned.

165.4 Illustrations

(i) While enumerating the subtypes of गद्य and पद्य वामन says:

> "तदनिबद्धं निबद्धं च।।
> तदिदं गद्यपद्यरूपं काव्यमनिबद्धं निबद्धं च। अनयोः प्रसिद्धत्वाल्लक्षणं नोक्तम्।"
> (VKL, p.13).

In the above सूत्रवृत्ति four subtypes of writings are mentioned. They are गद्य-अनिबद्ध, गद्य-निबद्ध, पद्य-अनिबद्ध and पद्य-निबद्ध. Of these गद्य-निबद्ध refers to कथा, आख्यायिका etc, पद्य-अनिबद्ध refers to मुक्तकs,

कुलकs etc, and पद्य-निबद्ध refers to खण्डकाव्य, महाकाव्य etc. These compositions are well-known. But गद्य-अनिबद्ध is not popular. Vāmana, therefore, should have given its definition to enlighten the reader/s on this point. However, he has left this topic incomplete.

(ii) He has listed five kinds of अर्थगुण प्रौढि (ibid., pp.37-38) but has failed to mention the विपर्यय of अर्थगुण ओजस् (ibid.).

(iii) Similarly, he has not taken care to quote the प्रत्युदाहरणs of श्लेष अर्थगुण (ibid.,p.39), समाधि अर्थगुण (ibid., p.41), माधुर्य अर्थगुण (ibid.), सौकुमार्य अर्थगुण (ibid.,), अर्थव्यक्ति अर्थगुण (ibid., p.42) and कान्ति अर्थगुण (ibid.).

(iv) Vāmana has not illustrated the two काव्यसमयs, namely, 'न गद्ये समाप्तप्रायं वृत्तमन्यत्रोद्गतादिभ्यः संवादात्।' (ibid., p.69) and 'न तद्बाहुल्यमेकत्र।' (ibid., p.72). Because of the lack of illustrations, the points remain unclear.

165.5 Remarks

Vāmana has kept his work incomplete at the above mentioned places and is, therefore, responsible for indulging in the असमाप्तार्थ तन्त्रदोष.

166.1 असुखारोहिपदं तन्त्रदोष

166.2 Definition

"असुखारोहि पदं नाम,-यत्पदसन्निवेशस्य विषमतया दुःखेनोच्चार्यते, चर्करीतादिप्रायम्। यथा 'धातर्यरिप्रदम्' इति।" (TYV, App.III, p.XXIV).

166.3 Meaning

To use words that are hard to pronounce and therefore unpleasant to the ears.

166.5 Remarks

Since Vāmana avoids using such words his work is not affected by the present तन्त्रदोष.

167.1 दुःप्रणीत तन्त्रदोष

167.2 Definition

"दुःप्रणीतं नाम,—सूत्रभाष्यप्रयोजनरहितम्।" (TYV, App. III, p.XXIV).

167.3 Meaning

A work devoid of the purpose of the sūtras and bhāṣya. In other words, an illcomposed or badly written work.

167.4 Illustrations

(i) Vāmana has not furnished the definitions of the forms of literature as कथा, आख्यायिका and महाकाव्य. He gives the following reason for not doing so:

'तल्लक्षणं च नातीव हृदयंगममित्युपेक्षितमस्माभिः। तदन्यतो ग्राह्यम्।' (VKL, p.14).

His above argument does not stand to reason. Firstly, a definition is an inevitable part of a scientific work and it has got to be provided. Secondly, no definitions are generally interesting. Nobody can expect them to be so. But a true scientist should not avoid writing them just because they are not हृदयंगम.

(ii) Vāmana does define अप्रयुक्त वाक्यार्थदोष but does not exemplify it saying, 'अत्र स्तोकमुदाहरणम्।' (ibid.,p.26), meaning, 'In this respect there are few examples'.

Here many questions arise. Inasumch as he has given a definition of the अप्रयुक्त दोष, he must have come across its instances. Why does not he feel like quoting one of them to clarify and substantiate the definition? In the absence of the उदाहरणश्लोक, the reader does not get an opportunity to study the लक्ष्य in the light of the लक्षण and assess the correctness of Vāmana's point of view. He should have quoted at least one उदाहरण out of the स्तोक उदाहरणs available to him.

(iii) In regard to the प्रत्युदाहरण of the अर्थव्यक्ति शब्दगुण he observes: 'प्रत्युदाहरणं तु भूयः सुलभं च।' (ibid., p.34). Now if the प्रत्युदाहरणs are really plenty and easily available, why does he not take the trouble of quoting one of them and helping his readers to understand the point immediately?

(iv) He follows the same procedure also in the case of कान्ति शब्दगुण (‘विपर्ययस्तु भूयान् सुलभश्च।’-ibid., p.35). This bare comment does not help the readers to understand what पुराणच्छाया means and how it is felt in the absence of the कान्तिगुण. Vāmana's aloofness has resulted in making the concept vague.

(v) He has dealt with the समता अर्थगुण (ibid., p.39) also in the same manner.

167.5 Remarks

The above lapses have no doubt detracted from the merit of Vāmana's work to a certain extent.

168.1 निःप्रमाणक तन्त्रदोष

168.2 Definition

“निःप्रमाणं नाम,-यथा—‘पाक्य’ शीतकषायं वा मुस्तापर्पटकम् ’ इति।” (TYV, App.III, p.XXIV).

168.3 Meaning

To describe something without an authority; to discuss something baselessly.

168.5 Remarks

Vāmana is a very discriminating writer. He quotes the authority wherever necessary. For details see अनुमत 36.5. (ii). In view of this, his work is not spoiled by this fault.

169.1 पुनरुक्त तन्त्रदोष

169.2 Definition

“पुनरुक्तं नाम,- योऽर्थ उक्तोऽपि पुनरुच्यते।” (TYV, App.III, p.XXIV)

169.3 Meaning

To describe or discuss something over and over again.

169.5 Remarks

Since Vāmana is a very careful writer he never makes an error of discussing the same topic once again. However, his use of the indeclinable particle खलु on not fewer than eleven occasions

(VKL, pp.2, 2, 3, 3, 4, 8, 14, 15, 31, 35, 38) irritates a serious reader! Barring this solitary instance, his work is free from the पुनरुक्त तन्त्रदोष.

170.1 भिन्नक्रम तन्त्रदोष

170.2 Definition

"भिन्नक्रमं नाम,-पूर्वं येनानुक्रमेणोक्तं न तेनैव निर्दिश्यते प्रयोजनान्तरासम्भवेऽपि।" (TYV, App.III, p.XXIV).

170.3 Meaning

Not to adhere to the serial order in which the items are mentioned previously even when there is no purpose to do so. In other words, भिन्नक्रम amounts to the violation of the sequence of items without any specific purpose.

170.4 Illustrations

After defining शुद्धवैदर्भी ('साऽपि समासाभावे शुद्धवैदर्भी।।'-VKL, p.7), वामन composes the following three sūtras:

'तस्यामर्थगुणसम्पदास्वाद्या।।20।।
तदुपारोहादर्थगुणलेशोऽपि।।21।।
साऽपि वैदर्भी तात्स्थ्यात्।।22।।' (ibid., pp.7-8)

He speaks of the अर्थगुणसम्पत् in the first and the third of the above sūtras. Thus they are logically connected with each other, their subject-matter being the same. The second of the above sūtras speaks of the अर्थगुणलेश which is obviously less important than the अर्थगुणसम्पत्, the topic of the other two sūtras. In view of this, the sūtra, 'तदुपारोहाद्...' etc should have preceded the sūtra, 'तस्यामर्थगुण.........', etc. ('साऽपि वैदर्भी.........' etc should occupy the third place as at present.).

170.5 Remarks

The above क्रमभङ्ग of the two sūtras is the only example of the भिन्नक्रम तन्त्रदोष in Vāmana's work.

171.1 विरुद्ध तन्त्रदोष

171.2 Definition

“विरुद्धं नाम,-यद् दृष्टान्तसिद्धान्तसमयैर्विरुद्धम्।” (TYV, App.III, p.XXIV).

171.3 Meaning

विरुद्ध means inconsistent with, contrary to or against something. So a शास्त्र which is inconsistent with an illustration or contrary to an accepted doctrine (or principle) or against a rule (or tradition) is said to suffer from the विरुद्ध तन्त्रदोष.

171.4 Illustrations

(i) “एतासु तिसृषु रीतिषु रेखास्विव चित्रं काव्यं प्रतिष्ठितमिति।” (VKL, p.7), meaning, ‘Poetry shines out among these three styles of writing as a picture enclosed among lines’, is Vāmana’s thesis. Thus all the three styles of writing, namely, वैदर्भी, गौडीया and पाञ्चाली contribute to the embellishment of poetry. Against this background his total rejection of the गौडीया and पाञ्चाली styles (‘गौडीयपाञ्चाल्यौ न ग्राह्ये। स्तोकगुणत्वात्।’ ibid.), runs counter to his own thesis referred to above.

(ii) Vāmana proclaims that प्रतिभान, the genius or the creative faculty, is at the root of all poetic creations. Without it, poetic works cannot be composed. And even if they are composed, they are held up to ridicule. His original statements read as under: “कवित्वबीजं प्रतिभानम्।”

कवित्वस्य बीजं कवित्वबीजम्।…… यस्माद्विना काव्यं न निष्पद्यते। निष्पन्नं वावहास्यायतनं स्यात्।’ (ibid., pp.11-12).

Vāmana thus assigns a very high place to the प्रतिभानम् in the gamut of literary activities. Now if प्रतिभान is so very important it should have been mentioned at the head of the components of प्रकीर्ण, but it is fifth among its six components. It is thus relegated almost to the background. In other words, Vāmana proclaims one thing and actually does quite the opposite.

(iii) He makes a very interesting statement to the effect that the निदर्शन अलङ्कार is also brief like दीपक अलङ्कार (‘दीपकवत् निदर्शनमपि

संक्षिप्तमित्याह।'-ibid.,p.63). The निदर्शन has no subtypes, but दीपक has three subtypes, namely, आदिवाक्यवृत्ति, मध्यवाक्यवृत्ति and अन्तवाक्यवृत्ति. Taking this into consideration, it cannot be said to be संक्षिप्त. Thus here there is a contradiction in his own statements.

171.5 Remarks

Looking to the above details it can definitely be said that Vāmana's work does suffer from the विरुद्ध तन्त्रदोष to a certain extent.

172.1 व्याहत तन्त्रदोष

172.2 Definition

"व्याहतं नाम,-यथा—पूर्वया वाक्ययुक्त्याऽपरा व्याहन्यते, अपरया पूर्वा वा।" (TYV, App.III, p.XXV).

172.3 Meaning

To make mutually contradictory statements; the earlier statements are opposed by the later ones and vice versa.

172.5 Remarks

This is covered by the विरुद्ध तन्त्रदोष discussed above (vide 171.1-5).

173.1 सन्दिग्ध तन्त्रदोष

173.2 Definition

"संदिग्धं नाम,-यथा—'किमकालमृत्युरस्ति उत नास्ति?' इत्युभयत्र हेत्वाभासपरिग्रहात् संशयः।" (TYV, App.III, p.XXIV).

173.3 Meaning

To make ambiguous, confusing, uncertain or ill-defined statements.

173.4 Illustrations

(i) On the one hand Vāmana says that the unbiased रीति-experts praise the गौडीया रीति as endowed with the two गुणs, namely, ओजस् and कान्ति ('समस्तात्युद्भटपदामोजःकान्तिगुणान्विताम्। गौडीयामिति गायन्ति रीतिं रीतिविचक्षणाः।।'-VKL, p.6) and on the other hand he himself rejects it for the reason that it possesses a few गुणs, ('इतरे

गौडीयपाञ्चाल्यौ न ग्राह्ये। स्तोकगुणत्वात्।'-ibid.) Here the question arises–who is causing confusion in the minds of the readers, the रीतिविचक्षणs or वामन? Who is to be believed in-the former or the latter?

(ii) While establishing the principle, 'रीति, literary style, is the soul of poetry', वामन says: 'रीतिर्नामेयमात्मा काव्यस्य। शरीरस्येवेति वाक्यशेषः।।' (-ibid., p.3). He has used the word काव्यशरीर once again in connection with the दण्डनीति काव्याङ्ग. There he says: 'इतिहासादिरितिवृत्तं काव्यशरीरम्।' (ibid., p.11). Now the question arises whether the above first काव्यशरीर is the same as the second one or different?

173.5 Remarks

Thus Vāmana's work is at least slightly affected by the सन्दिग्ध तन्त्रदोष.

Here comes to an end the discussion of the fifteen तन्त्रदोषs as conceived by अरुणदत्त. A closer examination of Vāmana's work, however, reveals two more शास्त्रदोषs which can be named as अनुभवविरुद्धता and अतार्किकता or तर्कदुष्टता. Let us consider them one by one in the same order.

174.1 अनुभवविरुद्धता तन्त्रदोष

174.3 Meaning

To describe something which is against human experience. Vāmana does fully realize the place and importance of human experience in the areas of poetic creation and poetic appreciation. He has expressly used the word अनुभव in his work at two places (vide VKL, p.33–twice). Besides, his वृत्ति on the श्लेष शब्दगुण, reading as under, is obviously based on the experience of hearing, "मसृणत्वं नाम तद्यस्मिन् सति बहून्यपि पदान्येकवद्भासन्ते।" (ibid., p.31). Let us look at the following illustrations against this background.

174.4 Illustrations

(i) Vāmana's notion about the वैदर्भी रीति is that it is endowed with all (ie ten शब्दगुणs + ten अर्थगुणs) the twenty गुणs ('समग्रगुणोपेता वैदर्भी।'

-ibid., p.4). Such a thing can only exist in imagination or theory, but never in practice. Our experience tells us that no literary piece, howsoever great or gifted its author may be, can ever be only full of गुणs.

(ii) Vāmana has conceived of a subvariety of वैदर्भी called शुद्धवैदर्भी and described it in the following words:

> 'सापि समासाभावे शुद्धवैदर्भी।।
> सापि च वैदर्भी रीतिः शुद्धवैदर्भी भण्यते। यदि समासवत्पदं न भवति।' (ibid.,p.8)

meaning, 'The वैदर्भी style which does not contain any compound words is called शुद्धवैदर्भी.' All this is against the experience of a student of literature. समास is a remarkable feature of the Sanskrit language and no knower of that language can ever imagine expressions without समासs. In view of this, the very conception of the शुद्धवैदर्भी रीति is not in keeping with both the tradition and practice.

(iii) Vāmana asserts that single or unconnected verses are like small particles of fire and that they do not shine out ('न खल्वनिबद्धं काव्यं चकास्ति दीप्यते। यथैकतेजःपरमाणुरिति।'-ibid., p.13). In support of his conviction, he quotes a verse which reads as under:

> 'असंकलितरूपाणां काव्यानां नास्ति चारुता।
> न प्रत्येकं प्रकाशन्ते तैजसाः परमाणवः।।' (ibid.)

This belief of Vāmana is ill-based because there are literally hundreds of beautiful unconnected verses and they have captured the hearts of the lovers of good poetry. Surprisingly, he himself quotes a verse from the अमरुशतकम्, a collection of मुक्तकs (see– 'दृष्ट्वैकासनसङ्गते …… ।'-ibid., p.41).

174.5 Remarks

Thus at least at a few places Vāmana is found to have indulged in the अनुभवविरुद्धता तन्त्रदोष.

175.1 अतार्किकता (or तर्कदुष्टता) तन्त्रदोष

175.3 Meaning

To make statements which do not stand the test of logical thinking; to make statements which are irrational.

175.4 Illustrations

(i) According to Vāmana, the गौडीया रीति possesses two गुणs, viz., ओज and कान्ति ('ओजःकान्तिमती गौडीया।'-VKL, p.6). भवभूति is considered to be a representative poet of the गौडीया रीति. Vāmana has quoted one of his verses (ibid.). In these circumstances, is भवभूति ग्राह्य or अग्राह्य? Are his literary works आस्वाद्य or अनास्वाद्य? If the गौडीया रीति is to be regarded discardable altogether, then many eminent ancient Indian poets will have to be ignored. It will never be reasonable to do so.

(ii) The very first अधिकरण of Vāmana's work, named शारीर, covers the following topics: अलङ्कार means सौन्दर्य; the kāvya becomes enjoyable because of the अलङ्कार; there are two puposes of काव्य and two types of कविशिष्यs; the रीति is the soul of poetry; there are three रीतिs, of which the वैदर्भी is excellent and acceptable and the other two are discardable; the knowledge of the worldly affairs, familiarity with various branches of knowledge and sundry matters including the creative faculty are necessary for poetic compositions; the process of poetic creation is biaspectual-removal of unsuitable words and employment of most appropriate words; poetry has two main subdivisions, namely, गद्य and पद्य and each of these has several smaller divisions; of all the forms of literature दशरूपक is the best and the other forms as कथा, आख्यायिका, etc evolve from it. All the above-mentioned topics together are called काव्यशरीर. And astonishingly, the काव्यशरीर includes काव्यात्मा and also the प्रतिभा, the fountain-head of all poetic creations. There is absolutely no logic in bringing the diverse topics, as above, under one head.

(iii) Vāmana considers विरोध अलङ्कार (ibid., p.68-69) and विभावना अलङ्कार (ibid., p.69) as issuing from उपमा अलङ्कार. In the first of these three अलङ्कारs, there is just a semblance of विरोध. विभावना describes the fruition of an action despite negation of the latter. Thus विरोध and विभावना are no way related to उपमा and still they are brought under the head of औपम्य.

(iv) Similarly, the pairs विरोध and अनन्वय (ibid., p.69) and क्रम and दीपक (ibid., p.70) are not interrelated at all. Still they are bracketed together.

175.5 Remarks

From the foregoing discussion, it can be said with certainty that Vāmana's work considerably suffers from illogicality.

[176] To Sum up-

In the present chapter, we have considered seventeen तन्त्रदोषs, fifteen enumerated by अरुणदत्त and two conceived independently. अरुणदत्त has not defined अनर्थक तन्त्रदोष so it can be dropped from consideration. Vāmana's work does not suffer from the अतिसंक्षिप्त, अप्रयोजन, अप्रसिद्धशब्द, असुखारोहिपद, निःप्रमाणक, पुनरुक्त and व्याहत तन्त्रदोषs. But his work is certainly affected by अतिविस्तृत, असंगतार्थ, असमाप्तार्थ, दुःप्रणीत, भिन्नक्रम, विरुद्ध, सन्दिग्ध, अनुभवविरुद्धता and अतार्किकता (or तर्कदुष्टता) तन्त्रदोषs either to a small extent or to a great extent. All in all, his work is not totally flawless.

We now pass on to the consideration of the तन्त्रगुणs referred to at 158.2 above.

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CHAPTER SIX

तन्त्रगुणाः THE EXCELLENCES OF A SCIENTIFIC TREATISE

A गुण-based analysis of Vāmana's काव्यालङ्कारसूत्राणि

177. Alphabetical arrangement of the तन्त्रगुणs

The तन्त्रगुणs as enlisted by चरक can alphabetically be rearranged as under:

1. अकष्टशब्द, **2.** अनवपतितशब्द, **3.** अपगतपुनरुक्तदोष, **4.** अर्थतत्त्वविनिश्चयप्रधान, **5.** अर्थबहुल, **6.** असंकुलप्रकरण, **7.** आप्तजनपूजित, **8.** आर्ष, **9.** आशुप्रबोधक, **10.** उदाहरणवत्, **11.** क्रमागतार्थ, **12.** त्रिविधशिष्यबुद्धिहित, **13.** धीरपुरुषासेवित, **14.** पुष्कलाभिधान, **15.** लक्षणवत्, **16.** संगतार्थ, **17.** सुप्रणीतसूत्रभाष्यसङ्ग्रहक्रम, **18.** सुमहद्यशस्वि and **19.** स्वाधार.

It is quite obvious that some of the above गुणs are the opposites of the तन्त्रदोषs discussed in the previous chapter. These differences will be shown at the appropriate places.

The above तन्त्रगुणs will be dealt with in the following manner:

(i) To name the nomenclature of the तन्त्रगुण,

(ii) To describe its character,

(iii) To give a couple of illustrations and

(iv) To note down remarks. We now begin the actual analysis.

178.1 अकष्टशब्द तन्त्रगुण

178.2 Character

A text which is free from words which are meaningwise incorrect, hard to understand and painful to the ears is called अकष्टशब्द. This is a somewhat negative concept. Vāmana is a scrupulous writer and avoids using the words which are कष्टप्रद. This गुण is partly the same as असुखारोहिपदं तन्त्रदोष discussed under Section 166.

178.4 Remarks

Vāmana's work is endowed with the present गुण.

179.1 अनवपतितशब्द तन्त्रगुण

179.2 Character

A text which does not contain words which are grammatically incorrect, unconventional, obsolete and confusing is called अनवपतितशब्द. Vāmana never indulges in the use of such words. This is also a negative concept and comparable with अप्रसिद्धशब्द तन्त्रदोष (vide Section 163).

179.4 Remarks

Vāmana's work does possess this तन्त्रगुण.

180.1 अपगतपुनरुक्त तन्त्रगुण

180.2 Character

A treatise which does not contain repetition of the topics and subtopics-repetition which reflects the writer's intellectual indiscipline. Such repetition is not palatable to the diligent readers and it bores all kinds of students.

This तन्त्रगुण is just the opposite of पुनरुक्त दोष (vide Section 169) Vāmana's work has, therefore, the quality अपगतपुनरुक्तत्व.

181.1 अर्थतत्त्वविनिश्चयप्रधान तन्त्रगुण

181.2 Character

To aim at determining the real nature of the subject-matter by reaching its innermost aspects or parts. A treatise which contains firm exposition of the given topic; a treatise the exposition wherein is not ambiguous or uncertain.

181.3 Illustrations

Vāmana's work is only slightly ambiguous as pointed out in 173.4 above. Otherwise he always speaks out of conviction. For example:

(i) Poetry becomes enjoyable because it is beautiful ('काव्यं ग्राह्यमलङ्कारात्।'-VKL, p.1).

(ii) There are two types of कविशिष्यs–discriminating and indiscriminate ('अरोचकिनः सतृणाभ्यवहारिणश्च कवयः।'-ibid., p.2).

(iii) A science is of no use to one who is indiscriminate ('न खलु शास्त्रमद्रव्येष्वर्थवत्।'-ibid., p.3).

(iv) The countries as such do not produce any qualities in poetry ('न पुनर्देशैः किञ्चिदुपक्रियते काव्यानाम्।'-ibid., p.4).

(v) The poets free of doubt use only such words as are grammatically absolutely correct ('शुद्धानि हि पदानि निःशङ्कैः कविभिः प्रयुज्यन्ते।'–ibid., p.8).

(vi) It is not possible to describe an art-object precisely without gaining the knowledge of the principles of the art ('न हि कलातत्त्वानुपलब्धौ कलावस्तु सम्यङ्निबन्धुं शक्यमिति।'-ibid., p.9).

(vii) Only a concentrated mind can realize the things properly ('अवहितं हि चित्तमर्थान्पश्यति।'-ibid., p.11).

(viii) The excellences like ओजस्, प्रसाद, etc possess the potential to produce poetic beauty by themselves ('ओजःप्रसादादीनां तु केवलानामस्ति काव्यशोभाकरत्वमिति।'-ibid.,p.29).

(ix) The excellence called प्रसाद, when unmixed with ओजस्, is a fault indeed ('स शुद्धस्तु दोष एवेति।'-ibid.,p.30).

(x) The sentences like 'ten pomegranates', etc are not even worth thinking about ('दाडिमानि दशेत्यादि न विचारक्षमं वचः।'-ibid., p.42).

It is needless to multiply the instances in this respect.

181.4 Remarks

Vāmana is always confident of his views and he expresses them in very clear-cut words. His work is undoubtedly very much अर्थतत्त्वविनिश्चयप्रधान.

182.1 अर्थबहुल तन्त्रगुण

182.2 Character

A treatise that incorporates traditional views along with those that have crossed the author's mind. Such a treatise provides food for thought to the curious readers and in a way promotes the future development of the branch of knowledge concerned.

182.3 Illustrations

(i) The poetic beauty is achievable by omitting the faults and making use of the qualities and figures of speech ('स खल्वलङ्कारो दोषहानाद् गुणालङ्कारादानाच्च सम्पाद्यः कवेः।'-VKL, p.1).

(ii) It is not possible to bring about a change in one's disposition ('न च शीलमपाकर्तुं शक्यम्।'-ibid., p.3).

(iii) The real thing cannot be attained by one who practises the unreal ('न ह्यतत्त्वं शीलयतस्तत्त्वं निष्पद्यते।'-ibid., p.6).

(iv) Just as a combination of delight and distress are realized by experience in tragedies so the combination of ओजस् and प्रसाद is realized by experience. ('करुणप्रेक्षणीयेषु संप्लवः सुखदुःखयोः। यथाऽनुभवतः सिद्धस्तथैवौजःप्रसादयोः।।'-ibid., p.31).

(v) The कल्पिता उपमा results from the abundance of the qualities. It is called कल्पिता because it is imagined by the poets. The one referred to earlier is लौकिकी ('गुणबाहुल्यतश्च कल्पिता। …… कविभिः कल्पितत्वात् कल्पिता। पूर्वा तु लौकिकी।'-ibid., p.49).

(vi) The mention of one of the two properties of something leads to the knowledge of the other because of their association with each other ('धर्मयोरेकनिर्देशोऽन्यस्य संवित्साहचर्यात्।'-ibid., p.51).

(vii) A simile which contains dissimilarity is lost and the poets who give such similes are also lost ('असादृश्यहता ह्युपमा, तन्निष्ठाश्च कवयः।'-ibid., p.54).

Such instances can be further multiplied.

182.4 Remarks

Vāmana's work abounds in traditional and fresh thinking and is, therefore, embellished by अर्थबहुल गुण.

183.1 असङ्कुलप्रकरण तन्त्रगुण

183.2 Character

A treatise which does not have chapters, sections or divisions of subjects that are opposed to each other (or one another) or mutually contradictory.

The reader of such a treatise is at a loss to know what is to be accepted and what is to be rejected.

183.4 Remarks

Vāmana is a methodical thinker and a methodical writer, by and large. He does not indulge in self-contradictions. As observed earlier (see Section 172), his work is free of व्याहत दोष. In other words, his work is marked by the असंकुलप्रकरण तन्त्रगुण.

184.1 आप्तजनपूजित तन्त्रगुण

184.2 Character

A treatise held in high esteem by respectable learned authorities. Since they are convinced of the academic value of the treatise, they consider it dependable and authoritative.

184.3 Illustrations

(i) Vāmana is the first ancient Indian poetician to say in clear terms that रीति is the soul of poetry ('रीतिरात्मा काव्यस्य'। VKL, p.3). He is, therefore, considered to be the founder of the रीति सिद्धान्त (Rīti school) and his followers are called वामनीयस.

(ii) राजशेखर quotes the views of Vāmana's school at two places in his काव्यमीमांसा ('कवयोऽपि भवन्ति' इति वामनीयाः।'-RKM, p.14; "तत्र विवेकिनः पूर्वे तद्विपरीतास्तु ततोऽनन्तराः।' इति वामनीयाः।"-ibid.). This shows that Vāmana and his school command respect among the ancient literary thinkers.

(iii) प्रतीहारेन्दुराज, the learned commentator of उद्भट, refers to Vāmana, directly or indirectly, at five places (UKS, pp.18, 82, 84, 88 and 90).

(iv) अभिनवगुप्त cites वामन's definition of आक्षेप and quotes his views very frequently.[1]

(v) काव्यप्रकाश has to take cognizance of Vāmana's view, though for criticism.[2]

(vi) हेमचन्द्र also quotes Vāmana many times in his काव्यानुशासनम्.[3]

184.4 Remarks

From the above details it is clear that the ancient Indian learned scholars do look at Vāmana's work as a scholarly treatise. It does possess आप्तजनपूजित तन्त्रगुण.

185.1 आर्ष तन्त्रगुण

185.2 Character

A treatise composed by a ऋषि. A ऋषि has been defined as 'पुरातन-तत्त्वस्मर्ता, अतीन्द्रियार्थदर्शीति ऋषिः।' (GSP, p.61). Vāmana cannot be said to be a ऋषि in the sense in which विश्वामित्र, वामदेव, कश्यप, शाण्डिल्य and others are spoken of. But he is quite familiar with the tradition of ancient Indian poetics and also with the principles and theories developed by the ancient thinkers.

185.3 Illustrations

(i) Vāmana realizes the utility of the traditional विद्याs in literary activities ('एवमन्यासामपि विद्यानां यथास्वमुपयोगो वर्णनीय इति।'-VKL, p.10).

(ii) They say, prose composition is the real criterion of the poets ie their skill at poetic composition ('यथाहुः—'गद्यं कवीनां निकषं वदन्ति' इति।-ibid., p.12).

(iii) He notes down that the poets are not found to be using the word गो to mean अक्षि ('गोशब्दस्याक्षिवाचित्वं कविष्वप्रसिद्धमिति।'-ibid., p.17).

(iv) He shows his familiarity with the practice of the use of the word सम्बाध saying, 'सम्बाधः इति पदम्। तद्धि सङ्कटार्थं प्रसिद्धम्, न गुह्यार्थमिति।' (ibid., p.18).

(v) He points to the rule the poeticians have laid down, namely, that ओजस्, प्रसाद, etc are गुणs and यमक, उपमा and others are अलङ्कारs ('तत्र ओजःप्रसादादयो गुणाः, यमकोपमादयस्त्वलङ्कारा इति स्थितिः काव्यविदाम्।'-ibid., p.29).

(vi) There are many causes of the uses of different words in secondary senses ('बहूनि हि निबन्धनानि लक्षणायाम्।'-ibid., p.58).

185.4 Remarks

The above details go to prove that Vāmana has a good knowledge of literary rules and conventions. In this limited sense his work can be said to be endowed with the आर्ष गुण.

186.1 आशुप्रबोधक तन्त्रगुण

186.2 Character

It has to be borne in mind that Vāmana's work is a scientific treatise on poetics. The reader of any scientific work is expected to put in some efforts to be able to understand its theoretical part. A reader who does not possess an adequate knowledge of classical Sanskrit literature, Sanskrit grammar, prosody, semantics, the theory of fine arts and the sciences related to धर्म, अर्थ, काम and मोक्ष will certainly find it hard to get at the precise meaning of Vāmana's text immediately. For a reader steeped in the above subjects, Vāmana's work does not pose any problem.

186.4 Remarks

From the point of view of a commoner, Vāmana's work is विलम्बप्रबोधक, but from a studious reader's point of view it is आशुप्रबोधक.

187.1 उदाहरणवत् तन्त्रगुण

187.2 Character

A treatise that contains adequate, appropriate and meaningful illustrations, explaining the theoretical concepts.

187.3 Illustrations

(i) While concluding the third adhyāya of the fourth adhikaraṇa, Vāmana says:

'एभिर्निदर्शनैः स्वीयैः परकीयैश्च पुष्कलैः।
शब्दवैचित्र्यगर्भेयमुपमैव प्रपञ्चिता।।' (VKL, p.67)

What he says is literally true. He has not left any concept, whether it be small or big, unillustrated. The break-up of the illustrations in his work can be shown as under:

Full verses 94; two पादs-44; one पाद-79,

Prose sentences-26 and single or loose words-224.

These hundreds of illustrations make even the smallest ideas, notions or points crystal clear. Besides, they enliven the reading of the text, without allowing it to become dry and vague.

(ii) Vāmana quotes from अमरुशतक, उत्तररामचरित, कादम्बरी, किरातार्जुनीय, कुमारसम्भव, मालतीमाधव, मृच्छकटिक, मेघदूत, रघुवंश, विक्रमोर्वशीय, वेणीसंहार, शाकुन्तल, शिशुपालवध, हर्षचरित etc. This shows his extensive reading of classical literature, both prose and verse as also अनिबद्ध and निबद्ध varieties.

187.4 Remarks

The plenty of illustrations has made the discussion in Vāmana's work lucid and self-explanatory, besides making it interesting to read. The उदाहरणवत् तन्त्रगुण is, therefore, very much there in it.

188.1 क्रमागतार्थ तन्त्रगुण

188.2 Character

A treatise which

(i) follows one and the same manner of composition in respect of topics and subtopics from the beginning to the end,

(ii) describes various subjects after deep reflections, and

(iii) discusses different topics taking into account their relative importance, interrelations and the places of their consideration. A treatise makes an uninterrupted, easy and intelligible reading when the topics therein are organized in a specific order and when they are discussed in a uniform manner throughout.

188.3 Illustrations

(i) Vāmana's whole work has been meticulously fashioned and methodically written. He has chosen the सूत्र-वृत्ति-उदाहरण style of composition and has maintained it till the end of the work. It is divided into five अधिकरणs, named, शारीर, दोषदर्शन, गुणविवेचन, आलंकारिक and प्रायोगिक and they are subdivided into 12 अध्यायs discussing the topics as follows:

प्रयोजनस्थापना, अधिकारिचिन्ता रीतिनिश्चयश्च, काव्याङ्गानि काव्यविशेषाश्च, पदपदार्थदोषविभागः, वाक्यवाक्यार्थदोषविभागः, गुणालङ्कारविवेकः शब्दगुणविवेकश्च, अर्थगुणविवेचनम्, शब्दालङ्कारविचारः, उपमाविचारः, उपमाप्रपञ्चाधिकारः, काव्यसमयः and शब्दशुद्धिः.

(ii) All the topics are so skilfully interwoven that they smoothly proceed from each other like the links of a chain. For a detailed elucidation of this point see 63.5. (iii) under विधान तन्त्रयुक्ति.

(iii) Before putting pen to paper Vāmana has decided what topics to discuss in detail and what to leave to the care of the अतिदेश तन्त्रयुक्ति. For instance, ''एतेन 'रतिविगलितबन्धे केशपाशे सुकेश्याः' इत्यत्र 'सुकेश्याः' इत्यस्य च साभिप्रायत्वं व्याख्यातम्।' (VKL, p.38). Such suggestions occur on pages 52, 54, 65, 70, 71, 73, 78, 81, etc of his text.

(iv) In the chapter on the औपम्यमूलक अर्थालङ्कारs, he tries to show the difference between nearly every pair. For example, while showing the difference between वाक्यार्थोपमा and प्रतिवस्तु he says, 'वाक्यार्थोपमायाः प्रतिवस्तुनो भेदं दर्शयितुमाह-' (ibid., p.56.) Such statements occur on pages 57,58,59,61,62,64,65, and 66. During this process, he also unfailingly rejects the views of other thinkers which, according to him, are incorrect. For example, 'उत्प्रेक्षैवातिशयोक्तिरिति केचित्। तन्निरासार्थमाह' (ibid., p.60). Such rejection of others' views occurs also on pages 62 and 64.

188.4 Remarks

Vāmana's work is endowed with the क्रमागतार्थ तन्त्रगुण to an admirable degree.

189.1 त्रिविधशिष्यबुद्धिहित तन्त्रगुण

189.2 Character

There are three kinds of शिष्यs, namely,

(i) those who are blessed with a very sharp intellect, called तीव्रबुद्धि शिष्यs,

(ii) those who possess a mediocre intellect, called मध्यमबुद्धि शिष्यs and

(iii) those who have a very ordinary intellect, called अल्पबुद्धि शिष्यs. Obviously, their intellectual capacities to 'take in' differ. Consequently, it is not that easy for any scientific writer to write a book that will please and prove to be useful to all the three kinds of शिष्यs at the same time.

Generally, a treatise which is अर्थतत्त्वविनिश्चयप्रधान and अर्थबहुल is likely to be favoured by तीव्रबुद्धि शिष्यs. The मध्यमबुद्धि शिष्यs will normally prefer a work that is सुप्रणीतसूत्रभाष्यसङ्ग्रहक्रम and स्वाधार. The last type of शिष्यs, the अल्पबुद्धि ones, will go in for a work that is अकष्टशब्द, असंकुलप्रकरण, आशुप्रबोधक, उदाहरणवत्, क्रमागतार्थ, पुष्कलाभिधान, लक्षणवत् and सङ्गतार्थ.

It is difficult to say whether all the three kinds of शिष्यs will respond to वामन's work with equal enthusiasm and interest. Broadly speaking, however, the whole book might find favour with the तीव्रबुद्धि शिष्यs; chapter Nos.1, 2, 3, 4, 5, 6, 7, 9, 10 and 11 might please the मध्यमबुद्धि शिष्यs and No 2, the काव्यविशेषाः of No 3, गुणालङ्कारविवेकः of Nos.6 and 9, 10, and 11 might satisfy the curiosity of the अल्पबुद्धि शिष्यs.

189.4 Remarks

Nothing decisive can be said about the present गुण vis-à-vis Vāmana's work.

190.1 धीरपुरुषासेवित तन्त्रगुण

190.2 Character

A treatise which steady-minded and highly intelligent people like to keep with them, a treatise which they use as a reference book, a treatise which they refer to while putting forward their own views and a treatise which they employ in their own learning, teaching, researching, thinking and writing is considered to possess the धीरपुरुषासेवित गुण.

190.3 Illustrations

(i) The steady-minded and highly intelligent people like to make use of and rely on a treatise which is endowed with the qualities. viz., अकष्टशब्द, अनवपतितशब्द, अपगतपुनरुक्तदोष, अर्थतत्त्वविनिश्चयप्रधान, अर्थबहुल, असंकुलप्रकरण, उदाहरणवत् and क्रमागतार्थ discussed so far. Vāmana's work does possess these attributes but it has some additional attractions for the धीरपुरुष. Those additional attractions are as under:

(ii) The discussion of almost each important concept or topic is followed by verses, श्लोकs, which contain the gist of the scientific discussion. Such श्लोकs which appear on pages 2, 4, 5, 6, 11, 13, 19, 26, 30, 31, 35, 36, 42 and 46 help the readers to memorize their theoretical contents with ease.

(iii) Vāmana follows the practice of rounding of the discussion by mentioning the exceptions to the rules or the acceptable concepts. For example, 'अपवादार्थमिदम्' (VKL, pp.16,18); 'भेदे न दोषः। यथा' (ibid., p.22); 'अन्यत्रारूढत्वात्।' (ibid., p.19); 'धातुनामभागपदग्रहणात् तद्भागातिरिक्तभेदे न भवति यतिभ्रष्टत्वम्।' (ibid., p.21); 'स्वरसन्ध्यकृते इति वचनात् स्वरसन्धिकृते भेदे न दोषः।' (ibid., p.22); 'न गतार्थं दुष्टम्, विशेषश्चेत्प्रतिपाद्यः स्यात्।' (ibid., p.24); 'तदिदमुक्तं प्रयुक्तेषु, नाप्रयुक्तेषु।' (ibid., p.26); 'अवैषम्यं प्रक्रमाभेदः समता। क्वचिद्धि प्रक्रमोऽपि भिद्यते।' (ibid., p.39); 'पुंनपुंसकयोरुपमानोपमेययोर्लिङ्गभेदः प्रायेण बाहुल्येन इष्टः।' (ibid., p.53); 'यथा—'चन्द्रमिव मुखं पश्यति' इति, 'इन्दुरिव मुखं भाति' इत्येवंप्रायं तु नेच्छन्ति। (ibid.,); 'असि'- इत्ययं निपातस्त्वमित्यस्मिन्नर्थे। क्वचिद्वाक्यालंकारे प्रयुज्यते। यथा 'पार्थिवस्त्वमसि सत्यमभ्यधाः' इति।' (ibid., p.91).

The mention of the विकल्पs. पर्यायs or अपवादs, as above, makes the discussion complete in all respects.

(iv) Vāmana provides the readers with alternative definitions giving them thereby some additional information. For example, 'अरूढावपि यतोऽर्थप्रत्ययो झटिति न तत्क्लिष्टम्।' (VKL., p.19); 'पदसंधिः स

च स्वरसमवायरूपः प्रत्यासत्तिमात्ररूपे. वा।' (ibid., p.22); 'अथवा प्रधानस्यार्थस्य प्रथमनिर्देशः क्रमः। तेन हीनोऽर्थो यस्मिंस्तदपक्रमम्।' (ibid., p.27); 'आरोहस्यावरोहे सति परिहारः, अवरोहस्य वाऽऽरोहे सतीति।' (ibid., p.32); 'आरोहस्य क्रमोऽवरोहस्य च क्रम आरोहावरोहक्रमः क्रमेणारोहणमवरोहणं चेति केचित्।' (ibid.,); 'सुगमत्वं वाऽवैषम्यमिति।' (ibid., p.39); 'कश्चित्तु गम्यमानगुणो व्यतिरेकः।' (ibid., p.64); 'उपमानस्याक्षेपः, आक्षेपतः प्रतिपत्तिरित्यपि सूत्रार्थः।' (ibid., p.66).

(v) He also notes down, wherever necessary, the use of words or expressions in a secondary sense thereby cautioning the readers not to understand them in their primary sense. For example, 'भक्त्या तु (काव्यशब्दः) शब्दार्थमात्रवचनोऽत्र गृह्यते।' (ibid., p.1); 'करणव्युत्पत्त्या पुनरलङ्कारशब्दोऽयमुपमादिषु वर्तते।' (ibid.,); 'अरोचकि-सतृणाभ्यवहारिशब्दौ गौणार्थौ।' (ibid., p.3); 'तात्स्थ्यादित्युपचारतो व्यवहारं दर्शयति।' (ibid., p.8); 'विचित्रभोजनं नीवीबन्धः श्लथीकृत इति प्रयोगः ? भ्रान्तेरुपचाराद् वा।' (ibid., p.9); 'ननु मालाशब्दोऽन्यत्रापि दृश्यते यथा रत्नमाला शब्दमालेति। सत्यम्, स तावदुपचरितस्य प्रयोगः।' (ibid., p.25); 'आरोहावरोहक्रमः समाधिरिति गौण्या वृत्त्या व्याख्येयम्।' (ibid., p.33).

(vi) Vāmana has very studiously read the लक्ष्यग्रन्थs (whose authors have been referred to in 187.3 (ii) above), found out the grammatically incorrect forms of words from them, discussed them in the light of पाणिनि's sūtras and shown what is correct and what is incorrect. This discussion has become authoritative and persuades the धीरपुरुषs to make use of his work as a standard one. Such researchful discussion is contained in sūtra Nos.3, 4, 5, 6, 11, 13, 14, 16, 17, 18, 19, 20, 22, 23, 24 etc of the second adhyāya of the fifth adhikaraṇa of his work.

His observation 'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि मन्ये 'स्म' 'शब्दः कविना प्रयुक्तो लेखकैस्तु प्रमादान्न लिखित इति।' (ibid., p.83) also reflects his insightful reading.

190.4 Remarks

The above details are testimony to the presence of the धीरपुरुषासेवित गुण in profusion in Vāmana's work.

191.1 पुष्कलाभिधान तन्त्रगुण

191.2 Character

A treatise that contains

(i) numerous technical terms,

(ii) their synonyms and

(iii) explanations of scientific words, concepts and theories is said to be endowed with the present तन्त्रगुण.

191.3 Illustrations

(i) Vāmana`s work has about 800 technical terms related to the different branches of learning as poetics, grammar, semantics, lexicography, prosody, fine arts, erotics, polity, administration etc.

(ii) He provides the readers with the synonyms or phrases with nearly the same meaning, for example, ग्राह्यं उपादेयम् (VKL, p.1), अलङ्कृतिर् अलङ्कारः (ibid.), सत् चारु (ibid., p.2), शिष्याः शासनीयाः (ibid.,p.3), विवेकित्वात् विवेचनशीलत्वात् (ibid.), etc. He also mentions, wherever necessary, the synonymous nomenclatures of some of the अलङ्कारs. For instance, he says: 'यां (=व्याजोक्तिं) मायोक्तिरित्याहुः।' (ibid., p.65).

(iii) वामन has himself written वृत्ति on his own सूत्रs. His वृत्ति is reasonably explanatory.

191.4 Remarks

His work undoubtedly possesses the present तन्त्रगुण.

192.1 लक्षणवत् तन्त्रगुण

192.2 Character

A लक्षणवत् शास्त्रग्रन्थ contains definitions free from अव्याप्ति, अतिव्याप्ति and असम्भव दोषs of various technical terms and concepts. ('अव्याप्त्यतिव्याप्त्यसम्भवदोषत्रयशून्यम्।'-GSP, p.172). A लक्षण also means a clear statement or description of the nature or extent of something.

192.3 Illustrations

Vāmana's work has three types of sūtras—

(i) those which give definitions of the concepts of poetics; they number 112,

(ii) those which describe certain theoretical items, they add up to 31 and

(iii) those which explain, inform or instruct something; they are 177 in number.

(iv) वामन's definitions as 'सौन्दर्यमलङ्कारः' (VKL, p.1), 'रीतिरात्मा काव्यस्य।' (ibid., p.3), 'विशिष्टा पदरचना रीतिः।' (ibid., p.4), 'लोकवृत्तं लोकः।' (ibid., p.8) 'चित्तैकाग्र्यमवधानम्।' (ibid.,p.11), etc, are quite clear and easy to understand.

192.4 Remarks

Vāmana's work amply possesses the present तन्त्रगुण.

193.1 सङ्गतार्थ तन्त्रगुण

193.2 Character

When the topics and subtopics in a treatise are properly connected with each other and when their discussion is logically sound, the treatise is described to be endowed with the सङ्गतार्थ गुण. There is consistency or coherence throughout such a work.

193.4 Remarks

The features expected herein have already been discussed under Sections 181 & 188 and hence they need not be considered again.

Obviously, the सङ्गतार्थ गुण is very much there in Vāmana's work.

194.1 सुप्रणीतसूत्रभाष्यसङ्ग्रहक्रम तन्त्रगुण

194.2 Character

The present गुण is noticeable in a treatise wherein

(i) the सूत्रs are very thoughtfully composed,

(ii) there is a gloss which explains the meanings of various items quite explicitly and

(iii) there is a compilation of the topics and subtopics brought about in an orderly manner.

194.3 Illustrations

(i) The break-up of the total number of sūtras in Vāmana's work has been laid out at 192.3. About the sūtras being thoughtfully composed, the following details can be taken into account.

(ii) 'शेषः सरूपोऽनुप्रासः।।' (VKL, p.47) is Vāmana's definition of अनुप्रास. He explains why he has used the word सरूप in the sūtra in the following words:

''ननु शेषोऽनुप्रास इत्येतावदेव सूत्रं कस्मान्न कृतम्? आवृत्तिशेषोऽनुप्रास इत्येव हि व्याख्यास्यते। सत्यम्; सिद्धत्येवावृत्तिशेषे, किन्त्वव्याप्तिप्रसङ्गः। विशेषार्थं च सरूपग्रहणम्। कार्त्स्न्येनैवावृत्तिः, कार्त्स्न्यैकदेशाभ्यां तु सारूप्यमिति।''(ibid.).

(iii) He defines उपमा saying, 'उपमानेनोपमेयस्य गुणलेशतः साम्यमुपमा।' (ibid., 48) and defends the use of both उपमान and उपमेय in the definition as under:

''ननूपमानमित्युपमेयमिति च सम्बन्धिशब्दावेतौ, तयोरेकतरोपादानेनैवान्यतरसिद्धिरिति। यथा 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' इत्यत्रोपमितग्रहणमेव कृतं, नोपमानग्रहणमिति। तद्वदत्रोभयग्रहणं न कर्तव्यम्।—सत्यम्, तत्कृतं लोकप्रसिद्धिपरिग्रहार्थम्। यदेवोपमेयमुपमानञ्च लोकप्रसिद्धं तदेव परिगृह्यते, नेतरत्। न हि यथा 'मुखं कमलमिव' इति तथा 'कुमुदमिव' इत्यपि भवति।'' (ibid.).

(iv) With regard to the definition of the कल्पिता उपमा he says: 'ननु कल्पिताया लोकप्रसिध्द्यभावात् कथमुपमानोपमेयनियमः? गुणबाहुल्यस्योत्कर्षापकर्षकल्पनाभ्याम्।' (ibid., p.49).

(v) Similarly, his वृत्ति on the धर्मन्यूनत्व उपमादोष (ibid., p.51), असम्भव उपमादोष (ibid., p.55), रूपक अलङ्कार (ibid., p.57), उत्प्रेक्षा अलङ्कार (ibid., p.59), अर्थान्तरन्यास अलङ्कार (ibid., p.64) and समाहित अलङ्कार (ibid., p.67) also proceeds from cogent thinking.

(vi) Turning to the word भाष्य in the nomenclature of the present तन्त्रगुण, it should be said that there is no भाष्य on Vāmana's sūtras. He has himself written वृत्ति on his own sūtras. It is quite explanatory. That the सूत्रs and the वृत्ति thereon are very closely and meaningfully interwoven has already been shown at 63.5. (iii) and 188.3. (ii).

(vii) That the topics and subtopics have been compiled in a very orderly manner has also been focused at 63.5. (iii).

194.4 Remarks

Vāmana's work is indeed a good specimen of the present तन्त्रगुण.

195.1 सुमहद्यशस्वि तन्त्रगुण

195.2 Character

A work which is considered great and successful (or rather authoritative); a work which eminent writers select for their study and for the clarification of their difficulties.

195.4 Illustrations

It is a known fact that रस, अलङ्कार, रीति, अनुमान (or अनुमिति), ध्वनि, औचित्य and वक्रोक्ति are the major doctrines of Indian poetics. Though रीति is included in them, it has not been propounded as elaborately as others, especially as अनुमिति, ध्वनि, औचित्य and वक्रोक्ति. Besides, वामन's work had gone out of vogue and was revived by भट्टमुकुल. Against this background, whether वामन's work can be called महत् , great, may be a matter of dispute. But one thing is quite certain that the credit of establishing रीति as an independent aesthetic theory undoubtedly goes to वामन. In this respect his can be said to be an authoritative work.

195.5 Remarks

That the ancient rhetoricians hold it in high esteem has already been shown under आप्तजनपूजित (Section184) and धीरपुरुषासेवित (Section 190) तन्त्रगुणs. Since it commands respect among scholars it can be said to possess the present तन्त्रगुण.

196.1 स्वाधार तन्त्रगुण

196.2 Character

A treatise that draws on old standard works.

196.3 Illustrations

(i) Vāmana's work is modelled on कौटल्य's अर्थशास्त्र and वात्स्यायन's कामसूत्र; it has five अधिकरणs and twelve अध्यायs.

(ii) The last adhyāya of his work called शब्दशुद्धि alone is based on as many as sixty sūtras from Pās.

(iii) He refers to भामह's verse 6.32 (BKR, p.159); his definitions of उपमा and विभावना are based on भामह's definitions of those अलङ्कारs (ibid., pp.41 and 59 respectively).

(iv) He refers to his predecessors and their works on several occasions by using the words as एके (VKL, pp.6, 54, 62, 88), अन्ये (ibid., p.88), केचित् (ibid., pp.13, 32, 60, 64, 90), काव्यविदाम् (ibid., p.29), कवीश्वराः (ibid., p.35), बुधैः (ibid., p.35), गुणविशारदाः (ibid., p.36), यमकोत्कर्षकोविदाः (ibid., p.46), शब्दविदः (ibid., p.73), निपुणाः (ibid., p.83) etc.

(v) He draws on a number of classical works in Sanskrit [for names see 187.3. (ii)] to illustrate definitions, notions or rules of poetics.

196.4 Remarks

Vāmana has judiciously based his work on the works and views of his predecessors. Needless to say that it does contain the स्वाधार गुण.

197 To sum up

Vāmana's work is undoubtedly endowed with the negative qualities, namely, अकष्टशब्द, अनवपतितशब्द, अपगतपुनरुक्तदोष and असंकुलप्रकरण. Nothing decisive can be said whether his work serves the purpose of or meets the demand of or promotes the interest of all the three types of शिष्यs. Similarly, somebody might not consider it a महत् (=great) work. Also, it can partly be said to be आर्ष. But it is abundantly आशुप्रबोधक, उदाहरणवत्, पुष्कलाभिधान and लक्षणवत्. Since it is a good specimen of अर्थतत्त्वविनिश्चयप्रधान, अर्थबहुल, क्रमागतार्थ, सुप्रणीतसूत्र(भाष्य/वृत्ति)संग्रहक्रम and स्वाधार तन्त्रगुणs, it is held in high esteem by the आप्तजनs and used as a valuable reference book by the धीरपुरुषs.

Notes and References

1. Chapter 4, footnote 16, pp.140,146.
2. ibid., p.144
3. ibid., p.145.

CHAPTER SEVEN

CONCLUSIONS

7.1 The ancient Indian intellectuals had not only produced numerous scientific works on different branches of knowledge but had also envisaged a very detailed and comprehensive methodology of composing theoretico-scientific treatises. The thinking on this subject presumably started around the sixth century BC and had attained a tentative shape and form by the time Pāṇini came to write his Aṣṭādhyāyī in the fifth century BC. From then on the exercise gained momentum and the thinkers like Kauṭalya, Caraka, Cakrapāṇidatta, Suśruta, Vāgbhaṭa, Aruṇadatta, Indu, the compiler of the Viṣṇudharmottarapurāṇa and Nīlamegha vigorously put in their intellectual efforts and enriched the volume of the aforesaid methodology. As a result, it comprised as many as 136 devices embracing internal and external, verbal and semantic, structural and theoretical along with stylistic and philosophical aspects of a scientfic treatise by the time an anonymous disciple of Nīlamegha came to write his booklet called 'Tantrayuktiḥ' around 1000 AD. Thus the reflections on the methodology continued over a period of 1500 years.

7.2 The methodology took into account the following aspects of a scientific treatise:

(i) The Subject: The topic of the scientific work; its original sources; subtopics; their divisions and subdivisions; their interrelations; their mutual compatibility; the special features of the main topic.

(ii) The Purpose: The aim and object of the analytical discussion and critical study of the subject-matter.

(iii) The 'Core': The means of establishing various scientific concepts and thoughts; a close examination of the expressed, the slightly expressed, the unexpressed, the obliquely expressed and the specific concepts and thoughts; their mutual relations and dependence; the function and importance of the context in determining the correct meanings of different concepts and thoughts; brief and elaborate exposition of the finer shades of meanings of scientific concepts; the explanation of the violation of the original sequence of items; due notice of other thinkers' opinions, their acceptance and/or rejection wherever necessary; logical and firm establishment of one's point/s of view; satisfactory resolution of scientific problems; the cause-and-effect relationship among various concepts and thoughts; optional and obligatory instructions; clarification of the stages of development of a scientific doctrine; consideration of the faults in the original text.

(iv) The Structure: Discrimination between brevity and prolixity; an orderly arrangement of topics and subtopics; different modes of mentioning them; suitable termination of sentences; establishment of linkage among sentences scattered over the body of the scientific work; technical terms, their etymologies and fixation of their meanings; consideration of ellipses; the organization of words spatially removed from one another; question-answer mode of writing.

(v) The Language: The meaningful diction; use of popular standards of comparison for a neat and complete exposition of the concept; illustrations in keeping with the contents and logical thinking; examples understandable by the learned and the commoners alike; certain examples intelligible only to the experts; interesting exposition of the topic; various shades of the principal and secondary usages of language and their assistance in determining the meanings of technical terms and their subtle functions;the exposure to the scientific author's scholarship and/ or his/her interdisciplinary studies.

(vi) Special Features: Use of the knowledge acquired through the oral tradition and also that obtained by means of ascetic meditation; exposition of linguistic niceties and the trends and traditions of ancient Indian literary culture.

7.3 In view of the above, we can assert that he who knows the trantrayuktis and other devices knows how to produce a perfect scientific work; he who knows all these devices knows how to study and teach a scientific work and lastly, he who knows these devices knows how to examine a scientific work precisely and insightfully. **In other words, no methodology, no comoposition; no methodology, no comprehension of a scientific work.**

7.4 An intensive and extensive study of the Sanskrit works on Indian poetics in the light of the 'Methodology of Ancient Indian Scientific Treatises' as explained in the present book will help to open up new areas of study like the following ones:

(i) Theories and Controversies in Ancient Indian Poetics,

(ii) 'The Untold or Unwritten Indian Poetics,'

(iii) The Optional and Obligatory Rules of Indian Poetics,

(iv) Trends and Traditions in Indian Poetics.

(v) Methodology of Ancient Indian Scientific Treatises vis-à-vis Modern Methodology of Research Dissertations.

●

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- **S.D.=Sundry Device.**

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